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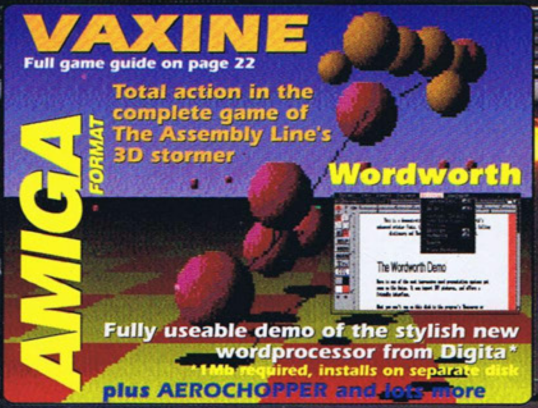
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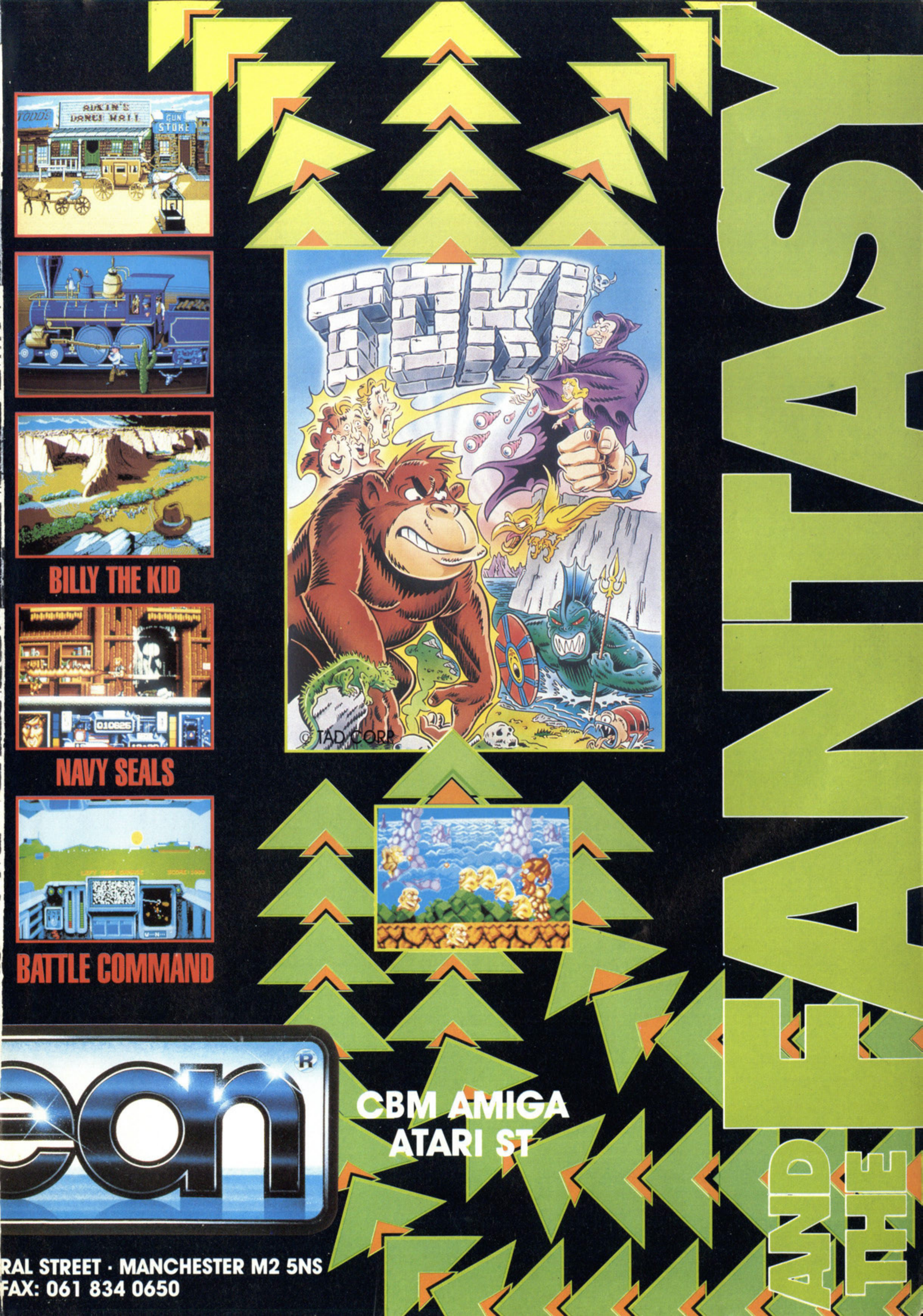
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- 3D CONSTRUCTION KIT: 3D games go DIY

13 Pages of hints, tips and advice
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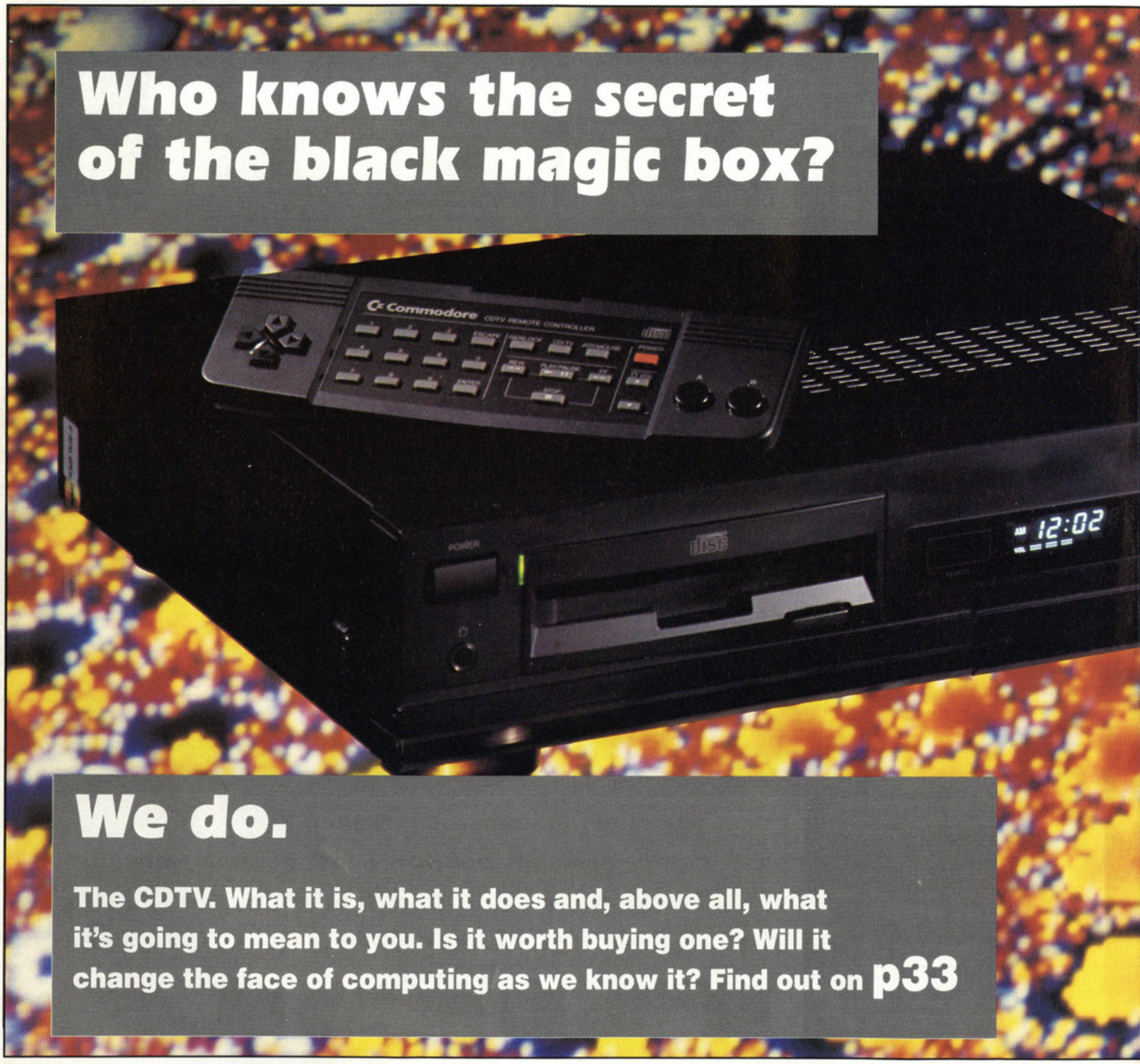
3D Construction Kit 129
Now YOU can make your own 3D games



Pro Sampler 2 138
Can the latest Datel sampler cut it?



Wordworth 147
The newest word processor: is it the best?



Who knows the secret of the black magic box?

We do.

The CDTV. What it is, what it does and, above all, what it's going to mean to you. Is it worth buying one? Will it change the face of computing as we know it? Find out on p33

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24
JULY
1991

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This is one of the all-time 3D classics. Influenced by Virus and Sentinel, it's a crazy action game that runs and runs across 10,000 puzzle islands...

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Your second COMPLETE GAME this month is another bizarre, action-packed 3D rave. You must protect the healthy cells by zapping the invading viruses...

Wordworth

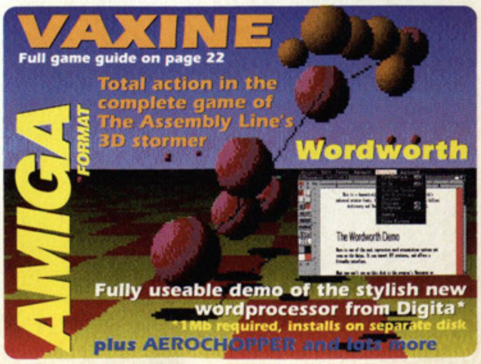
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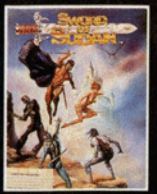
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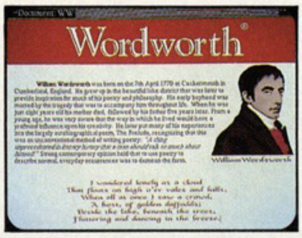
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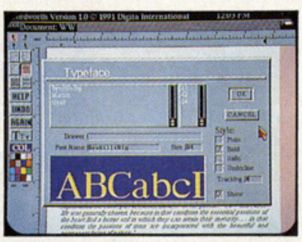
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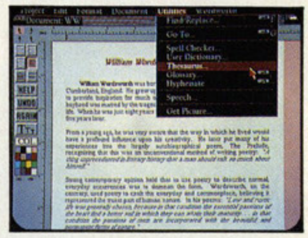


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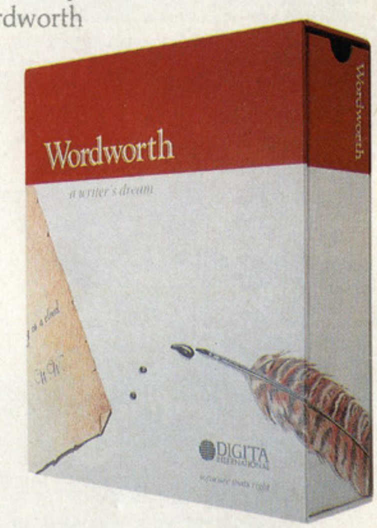
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Commodore in 500 price cut shock!

First Steps education bundle down £100 to £499

Commodore have just decided to cut the price of their 1MB A500 'First Steps' educational package to £499, a drop of £100 from the previous £599 pricepoint. The motivation is to make the pack a more realistic proposition for schools, but a useful side-effect is to give an excellent alternative to the games-led packs for families who are thinking of buying an A500. Poor sales have obviously not caused the drop in price since 17,000 bundles have already been sold, but Commodore can reach an enormous market in schools if they take the price incentive as a starting point from which to prove the Amiga's worth.

The First Steps package contains a good cross-section of creativity software, including the word processor *ProWrite*, the database *Infofile*, the education game *Let's Spell* and the older version 2 of the top paint package *Deluxe Paint*. It also features useful classroom-oriented software such as the Amiga version of the educational programming language Logo and the BBC Emulator.



The First Steps bundle, now even better value for parents buying the Amiga 500.

LEARN DPAINT SKILLS FROM VIDEO

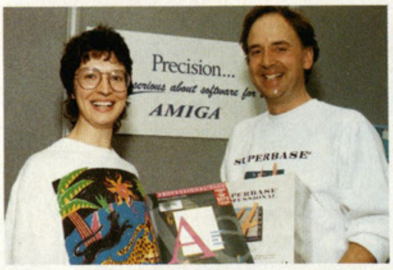
A new series of video-tapes is set to help Amiga owners to get the best from their software. First up is a *Deluxe Paint III* tutorial which is aimed primarily at using the top paint package in video work.

The video will assume you know the basics, like where the menus and the tools are, it will show you how to produce classy-looking effects such as marble textures, chrome text with a 'spark' running across, perspective text, six-frame looped animations that look continuous, graded fills and even your own customised countdown clock. The video is available now, costs £19.99 and we'll take a look at it next issue.

The video is produced by Video One, a professional video-equipment sales and hire firm based in Glasgow who already use and sell the Amiga for professional video work. They're the people who supplied the police with Amigas to use in the Lockerbie air crash investigation. The firm's Harry Woolfries suggests you keep an eye out for a fishing programme called *"Getting Hooked"*, out soon on BBC, which features Amiga graphics...

Video One 041 552 7865/6/7

Amiga Format Winner!



The outright winner of our Computer Shopper Show Treasure Trail compo receives her prize at the Show.

The overall winner of Amiga Format's Computer Shopper Show competition turned out to be Judy Falkner of Crowborough, seen here collecting her prize from Paul Burgess of Precision, sponsor of the competition.

Apparently the Show went very well indeed, so we'll soon bring details of when you bargain-hunters can expect another one.

Nebulus 2, Stormlord 2 survive the demise of Hewson

Recent news that Hewson, one of the longest-established software houses in the UK, had gone bust were particularly alarming for lovers of the classic *Nebulus*. The follow-up to the bizarre platform game is due any moment and the possibility that it might not appear was a tragedy in the making: equally so for the new sequel to Raf Cecco's unique arcade game Stormlord. Now, fortunately, both will be saved by a deal just signed that will enable them to come out on a new label, 21st Century Entertainment. Look out for more details in Previews and the Screenplay section before long.

Big expansion plans for A500 owners

American hardware manufacturers Supra have been praised in *Amiga Format* for the quality of their hard drives (Issue 21) and their excellent modems (Issue 23), but we felt that their RAM expansions were overpriced. Their new A500 RAM expansion seems set to change that.

The SupraRAM 500RX is a slimline box that plugs onto the side of the 500 to give anything from the minimum 0.5MB extra, up to an Amiga maximum 8MB of Fast RAM. It's an extremely convenient way of fitting extra memory, featuring a pass-through so that you can still use the edge connector, but it also seems likely to be very good value. Prices for various configurations are as follows: 1MB for £149, 2MB for £198, 4MB for £273 and the full 8MB for £348. We'll review it next issue.

The SupraModem 2400 Plus, meanwhile, is an advanced version of the 2400 MNP reviewed in Issue 23, with the added extra of CCITT V.42 bis, the international standard for error-correction. It's the Rolls Royce of modems, with a price tag to match at around £200.

WTS 0582 491949



New, cheap and incredibly convenient: the SupraRAM 500RX offers an excellent power-for-price balance.



This is the Rolls Royce of modems, the SupraModem 2400 Plus.



Cheapest Amiga games ever?

Though Amiga budget games are getting cheaper and cheaper, none yet have hit quite as low a mark as the new *Pocket Power Collection* from Prism. Priced at just £2.99 each, for the first time the range will bring playable games at PD or 8-bit prices.

Moreover, the blister packs containing the games will become a familiar sight in other places than the usual software outlets: you'll be able to pick up a title with your spare change at the newsagent or the garage.

Sixteen Amiga titles will be available, ranging from the surprisingly dynamic shoot-em-up *Plutos* to the famous football strategy title *Football Director*. Another 16 titles are due to be announced soon and are expected to include some big names of the past. Look for more details and perhaps reviewettes in SPoutro next month.

Prism Leisure, Unit 1 Baird Rd Enfield EN1 1SJ

US buy-out big for Amiga utilities

New Horizons, best known for their word processors *ProWrite* and *QuickWrite* (see *Amiga Format* 21), have bought out Central Coast Software in the States. This is good news for Amiga owners because it should mean wider availability for some of Central Coast's excellent Amiga utilities.

These include the acclaimed hard-drive back-up utility Quarterback and the file transfer programs *Dos-to-Dos* and *Mac-to-Dos,* which let the Amiga read and write PC disks and Macintosh disks respectively. No details of UK prices and distribution are currently available: you could phone New Horizons in the States on 0101 512 328 6650, but if you want to save the phone bill be patient until next issue, when we'll bring you reviews and full UK details.

Problem solved!



It doesn't take Holmes to spot a neat solution for A500 RAM upgraders.

It's always been a risk buying a 0.5MB RAM expansion, because you may well need more memory later. Some people buy expandable expansions: but if you didn't, Evesham have come up with the neat idea of an extra expansion that plugs in between your old one and the Amiga. Neat idea! It's suitable for all four-chip trap-door expansions of 90mm length or less, but they haven't yet said the price.
Evesham Micros 0386 765500



LEFT: Incidentally, Evesham Micros run a race team in the Dunlop Rover 216 GTi Challenge, seen here just before victory for the team's lead driver, Dave Loudon, at Silverstone on May 19.

Showmaker will ship soon

Gold Disk's long-awaited multimedia presentation program, *Showmaker*, has been delayed but will be out soon. Its big plus is that it loads bits of the presentation from disk while playing the last bit, so seamless presentations can be as long as you can store on disk. Review next issue.
HB Marketing 0753 686000

Can Do, will do!

The latest release of *Can Do*, version 1.5, has just arrived in this country. It's a script-based multimedia and desktop presentation system and we'll be taking a look next issue.
Checkmate 071 923 0658

Music made Easy?

Ubisoft's Music Master is an entry-level MIDI-compatible sequencer which, if we are to believe its reviews in French magazines, offers features that belie a low price. Sadly we can't really judge that until we receive price information along with a review copy, so just hang on until next issue and we'll put you straight.

Mail Order Advice

Please be advised that you should not place orders with the following companies: Microsmart of Milton Keynes and Worldwide of Nottingham. We are experiencing unforeseen problems with both companies.

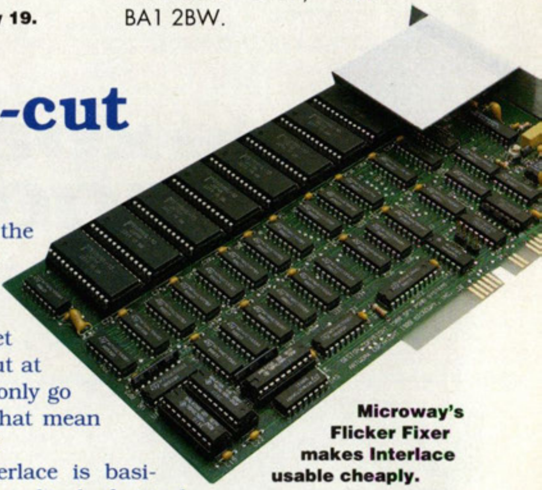
If you have any problems, we advise you to put your full complaint in writing to the company concerned and to send a copy of your complaint to us at: *Amiga Format* Advertising Complaints Dept, Future Publishing, 30 Monmouth Street, Bath BA1 2BW.

Massive Flicker Fixer price-cut makes Interlace usable

When the Amiga was introduced it was considered to be jolly clever that it had a high-resolution mode at all, but anyone who's ever tried it would agree that Interlace is at best a serious pain in the butt and at worst totally unusable. All the advantages of high-resolution and the fine detail it can provide tend to be lost in a headache-inducing mess of flicker.

The only way to cure the problem is to use a device called a Flicker Fixer, but these have been prohibitively expensive for the home user. Now Microway have slashed the price of their Flicker Fixer card from £325 right down to a mere £125, which puts it well within the reach of anyone who can already afford, say, a second drive. It not only cuts the flicker from Interlace, but it also removes intrusive scan lines from a lower-resolution display.

The bad news is that the Flicker Fixer is a hard card that slots into an Amiga 1500 or 2000, so it's no use to A500 owners - but it's also a good reason for considering upgrading.



Microway's Flicker Fixer makes Interlace usable cheaply.

Microway reckon the reason for the price cut is that volume sales have already enabled them to get cheaper supplies, but at this price sales can only go up further. Would that mean an even lower price?

Incidentally, Interlace is basically exactly the same kind of signal that a TV uses, so we reckon there's no reason why there shouldn't be an add-on for the A500 that cuts Interlace flicker out and feeds the signal to a TV, to give you a high-quality telly display without all the usual TV modulator problems. Anyone working on it?
Microway 081 541 5466

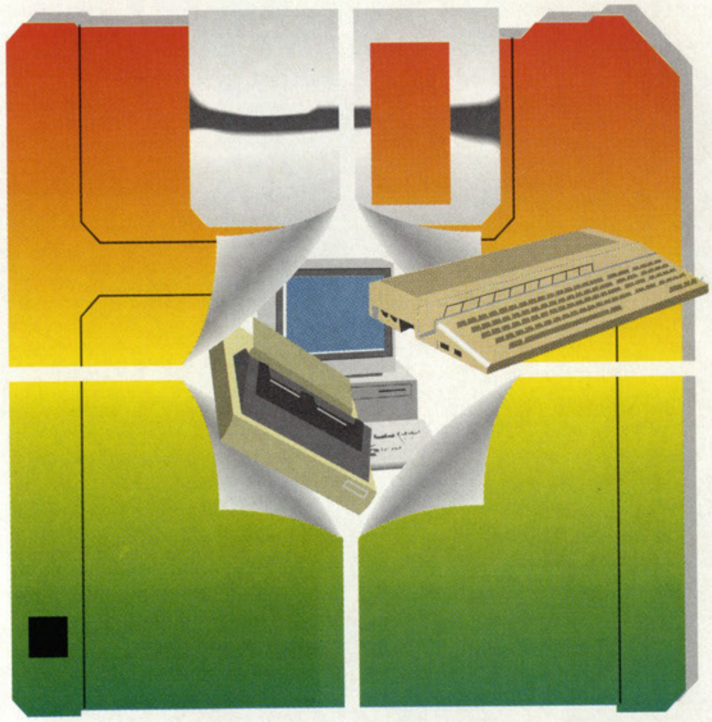
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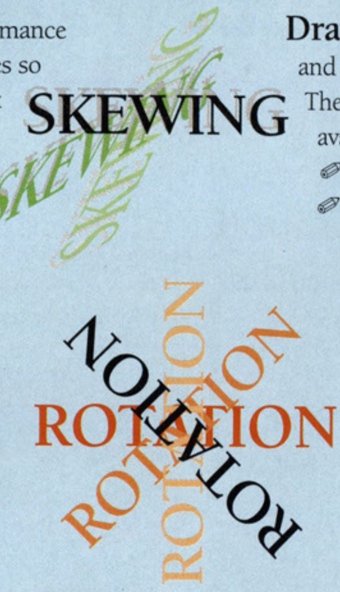
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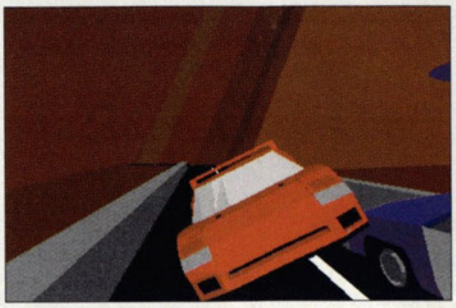
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Amiga animation festival returns





Last year's winning entries to the Amiga Centre Scotland animation competition: Eugene Messina's *Main Video*, Chris Blackmore's *Recursive*, Jason Gee's *Nature Calls*.

The annual Amiga Animation Festival, run by the Amiga Centre Scotland as part of the world-famous Edinburgh Arts Festival, is Europe's premier showcase for Amiga-originated animation.

As ever, this year they are asking for your entries for the competition, with some top-quality hardware and software prizes on offer. The winning animations will be displayed at the exhibition open to the public on 21-28 August, where there will also be free tutorial workshops for anyone who's interested.Any Amiga user can enter: submissions on disk or PAL videotape should arrive before July 31.

The standard this year is expected to be better than ever, with original and innovative work from all over the world. For further entry details or more info contact:
Fiona Shivas, Amiga Centre Scotland, 4 Hart Street Lane, Edinburgh EH1 3RN, phone 031 557 4242 or fax 031 557 3260.

DTP at your service

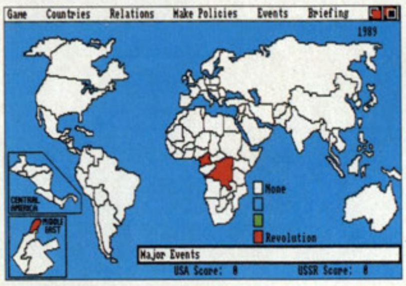


If you want a full print-quality outputting service for your DTP pages, you could do much worse than contact an Amiga-based DTP bureau. We've just received some information from The DTP Bureau of 843 Western Boulevard, Basford, Nottingham NG8 5EG, who can output your pages at the highest quality on a Linotronic printer, ready for printing in mono or full colour.

Pages with Amiga IFF screens or ProDraw illustrations could be output straight as four-colour film, or if you want to use colour prints or transparencies, these can be scanned in for you at HAM resolution: the example here shows the kind of quality you can expect. Above all, the DTP Bureau are complete Amiga buffs and know all there is to know about DTP, so they can help you out with enormous quantities of advice, from what DTP software you should buy in the first place to how to get the results you want and the complexities of dpi resolutions. As far as we know, it's the only full Amiga DTP service anywhere.

The DTP Bureau 0602 420528

Balance of Power: the facts at last!



If you haven't already had the full list of passwords for *BoP*, turn to Page 28!

Many of you will have spotted that the list of passwords we printed for *Balance of Power*, last issue's great Coverdisk game, was incomplete. Our excuse? Well, that was the list Mindscape gave us. We've already sent out thousands of copies of the full list to anxious readers who called us, but the full set also appears on Page 28 of this issue.

If you had problems getting a back-up copy of the disk to work, remember you must rename the disk to simply BoP. You can do this by clicking once on the disk icon to highlight it and selecting the Workbench 'Rename' menu. Delete the "Copy of " and then press the Return key.

Similarly, if you want to run the game from a hard disk all you have to do is place the game in a directory called BoP and make sure you Assign it, so that the Amiga looks for it as if it were a disk called BoP. Problems solved?

The big alternative



Alternative Image are already noted for their professional video work and *The Big A Scroller*...

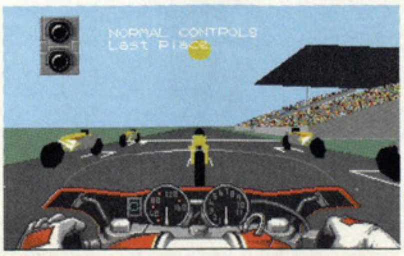


...but now they are to become dealers for graphics products such as *Real 3D*, shown here.

Alternative Image, long known as Amiga-based professional video producers, are taking a step into selling Amiga graphics software. The idea is that they know the packages from vast personal experience so they will be able to recommend the best stuff for your needs and also provide an unrivalled support service. Their first big product tie-up will be the latest version of *Real 3D* (reviewed *Amiga Format* 23) and they will continue to make their custom-written titling package, *The Big Alternative Scroller*, available to the public. Alternative Image are on 0533 440041

Free training for Team Suzuki learner-riders

If you've bought *Team Suzuki* and you're finding it hard going, you may be pleased to hear that Gremlin will send you a free Tutor disk which slows down the game and allows you to progress gradually up to full speed. They're also releasing it into the PD. Simply write to Gremlin Graphics, Carver House, 2-4 Carver Street, Sheffield S1 4FS.



If you found *Team Suzuki* tough going, get the Trainer disk for free!

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Screen shot from CBM Amiga.



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- *Wide range of actions, including the option to question other characters in true Agatha Christie style.*
- *PC version features 256 colours, Ad Lib & Roland sonic support.*
- *Amiga version features 32 colours.*

ATARI ST, AMIGA & PC (CGA, EGA, VGA, TANDY AD-LIB & ROLAND).

THE SECRET OF MONKEY ISLAND™



Screen shot from IBM PC.



A comedy set during the "golden age" of piracy in the Caribbean. The game's twisty plot leads our hero, fresh from the old world, on an hilarious, complex, swash-buckling search for the fabled Secret of Monkey Island.

- *Features dazzling 3D graphics, an original reggae sound track and a point 'n' click no-typing interface.*
- *A wide variety of original entertaining puzzles, unravel hidden meanings in hilarious repartee.*
- *Proportionally scaled animated characters and cinematic pans and camera angles.*

ATARI ST, AMIGA & PC (EGA, CGA, VGA, MCGA, AD-LIB, ROLAND and MT32 SOUND).

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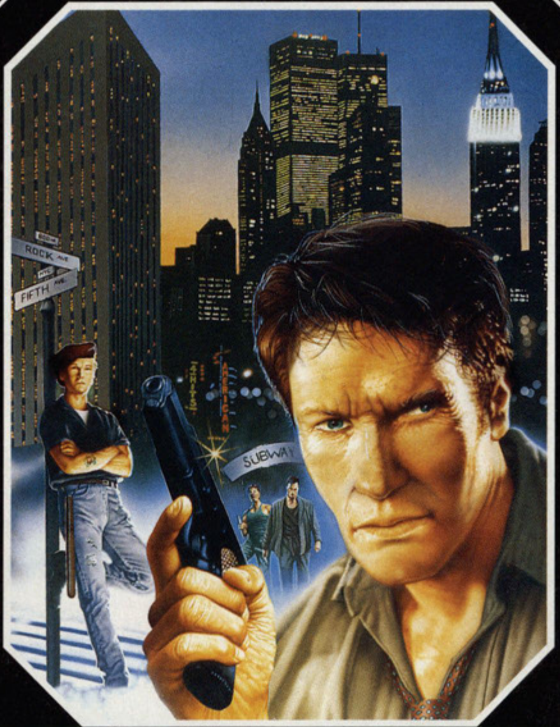
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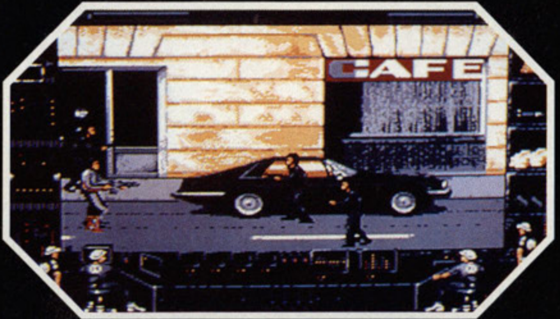
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Screen shot from IBM PC.



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Your purpose: Wipe out the criminal organisation and rescue the President's daughter.

- ***More than a "shoot em-up" game. Crimewave contains secret rooms, switches, keycards, different weapons, varying levels of difficulty along with a variety of other strategy elements that provide endless hours of challenge and excitement.***
- ***A multitude of brilliant 256 colour scrolling game screens.***
- ***Incredible digitalised "Motion Graphics" (featuring real actors and models).***

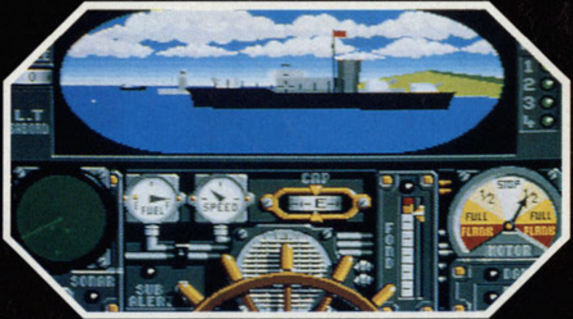
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ACCESS™ Software Incorporated

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From the creators of Sherman M4



Screen shot from CBM Amiga.



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NEW RELEASES • COMPETITION TEL: 0839 654124 COMPETITION - £200.00 WORTH* OF US GOLD GAMES TO BE WON EACH MONTH. * *At Retail Prices*
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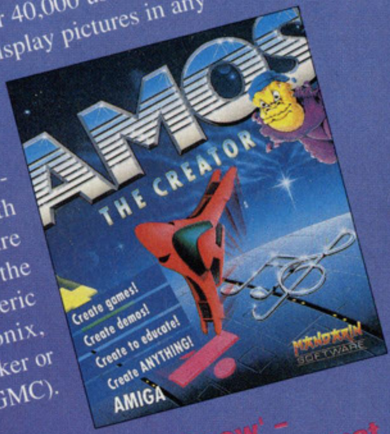
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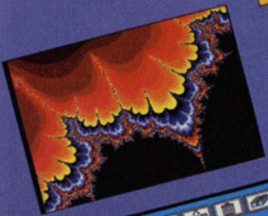
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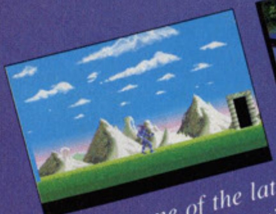
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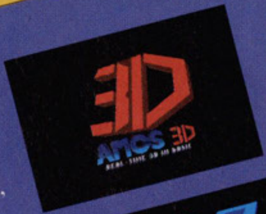
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ON THE DISK

VAXINE
The second of this month's two full games, *Vaxine* has some of the smoothest, slickest 3D graphics ever seen in a game. The full instructions and playing guide can be found on P22.

AEROCHOPPER
This intriguing demo puts a different pitch on flight sims: *Aerochopper* is a simulation of flying model aircraft. Check it out on this page.

WORDWORTH
If you're thinking of buying a word processor, then give this new program a look. Attractive and easy-to-use, this demo even lets you print. The instructions to install *Wordworth* are on P18.

PIC OF THE MONTH
This month's picture is one of the best dragons that we've seen created on an Amiga. See P18.

DISKMAGIC
If you've ever done some work and then decided to save only to find that you don't have any blank floppies, this could be for you. Details on P19.

CHEAT_LIST
Want an authoritative list of cheats? Look no further, here are 160 cheats in detail and in alphabetical order. Find out how to get at them on this page.

FAST_WINDOWS
Machine code programming can be tedious, so here's a routine to ease your load. *Fast_Windows* allows you to create Intuition windows and then generates the source code. Full details on P19.

DML
Watching a program from the inside can be fascinating. DML is a memory-viewing utility that works inside Workbench. Instructions on P19.

NOTEPADINSTALL
The winning entry for a stand alone notepad maker – one that works this time! See P19.

GETTING STARTED
If you just want *Vaxine*, then simply switch on and put the disk in the drive. To get at the other programs, you will have to switch on and insert the Workbench disk first. Note that the *Wordworth* demo has to be installed on a separate disk to work correctly.

MAKING A BACK-UP??
Problems?
DISK FAULTY??
Turn to Page 20 NOW and learn how to use your Coverdisk

UP TO £1000 UP FOR GRABS!!!

Think you've got what it takes to write for the *Amiga Format* Coverdisk? Prove what you can do and earn yourself some cash in the process! We're after Workbench hacks, demos, utilities, games... You could earn up to £1000! Turn to P20.

COVER DISK

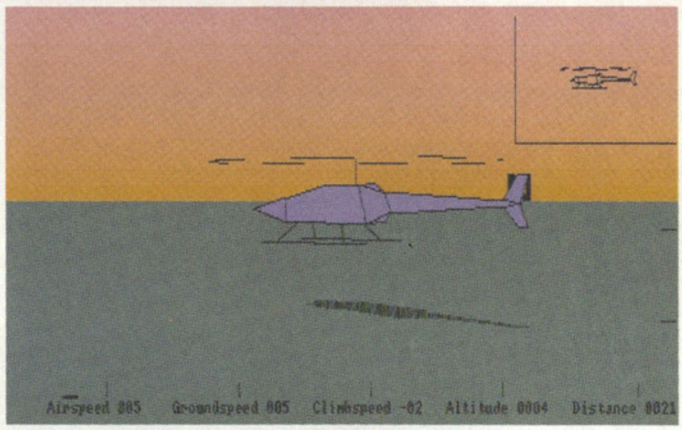
And what an explosive disk it is this month, with lots of easy bits, not-so-easy bits, and downright difficult bits. Learn how to control your destiny and the Coverdisk in the (in)capable hands of PAT McDONALD.

AEROCHOPPER
RC SIMULATIONS PAL ONLY

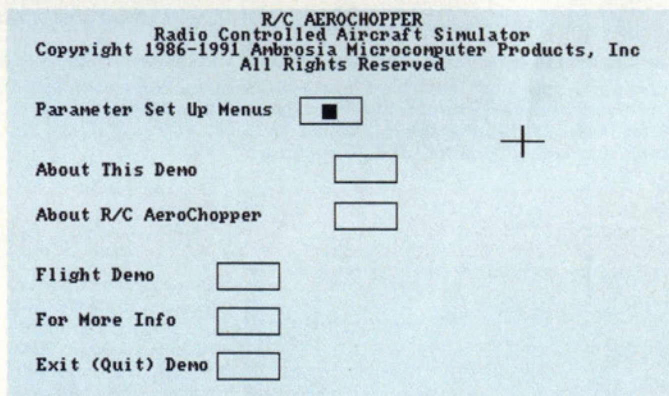
This demo gives you a taste of what it's like to control a model aircraft or helicopter. The full *Aerochopper* package is a radio-control unit that plugs into an Amiga. Rather than risk learning to fly a real model (they cost a lot of money and take many hours to put back together) you can put in your formative flying hours on a simulated aircraft.

This demo cannot be altered – there is no option to take control of the aircraft. It does however contain all the menus from the full-priced product which contain lots of puzzling technical flight information. As model aircraft differ tremendously in their flight performance and characteristics, these menus give you the opportunity to alter the type and performance of the simulated aircraft from glider through to helicopter.

To start the demo turn on your machine and insert the Workbench disk. Once the drive light has gone out and the Workbench icon has appeared, insert the Coverdisk and wait until its icon appears. Double click on the icon to open the disk and then double click on the *Aerochopper* demo icon. The actual demo will loop every few hours or so.



Although the *Aerochopper* demo cannot be played, it's great fun just to watch it in action.



***Aerochopper* will bring you to this screen. Click on the 'flight demo' option to see what happens, or the 'Setup Menu' option to have a browse through all the flight characteristics**

CHEAT_LIST
DANIEL RUSSEL PAL/NTSC

If you want a few game cheats, read this document. Over 160 games are covered, from *Action Fighter* to *Z-Out* all listed in alphabetical order.

Getting at the cheats is simple. Switch on the machine and load Workbench. Once the drive light has gone out, insert the Coverdisk and double click on its icon. Then double click on the Cheat_List icon. The document will open automatically. Click on the 'Next' and 'Previous' page options to scroll around the document. If you have a printer attached, selecting Print Document will then give you a hard copy of the whole lot.

Incidentally, although many of these cheats do work, there is a chance that one or two don't. It has proved impossible to check them all, so apologies if you find one that doesn't do what it's supposed to.

WORDWORTH

DIGITA INTERNATIONAL 1 MB WB 1.3 PAL/NTSC

This is a demonstration version of *Wordworth*, a powerful new word processor which is reviewed on page 147. The only features that are missing are the Save option, the spelling checker and the thesaurus. Additionally only three copies of each page can be printed out at a time.

Apart from that, though, it's a full and powerful demo. *Wordworth* is easy to explore – the help feature is fully implemented – making experimenting with the features less of a hit-and-miss affair.

MAKING A DISK

The *Wordworth* demo will not run from the Coverdisk. To get it up and running, you will need a blank disk, the Workbench 1.3 disk (sorry 1.2 owners), the 1.3 Extras disk and the Coverdisk. *Wordworth* also requires 1MB.

First, turn on your machine and insert the Workbench disk. Once Workbench has started and the drive light has gone out, insert the blank disk that you want to install the demo on. If it already has other files on it: click on its icon once to select it; press and hold down the right mouse button and select 'Initialise' from the Disk menu. Let go of the mouse button.

After a few disk swaps, the disk will be blank and ready for use and should be called Wordworth (if you are unsure about renaming disks, it's very simple. Make sure that the blank disk's icon is selected then press and hold the right mouse button. Select 'Rename' from the Workbench menu at the top left of the screen then let go of the right mouse button. Press the Del key to delete the name and type in Wordworth instead. Press the Return key).

Once you have a blank disk, the rest is easy. Insert the Coverdisk, and then double click on its icon. Double click on the Wordworth-Install icon, and the machine will start making a disk for you.

Be prepared with the Workbench disk, the Extras disk and the Wordworth disk (making sure that they don't get muddled up). At first the computer asks for a different disk every five seconds, but after a dozen or so swaps it settles down... From start to finish the process should take about 15 minutes.

The most commonly used commands can be accessed just by clicking on the icons running down the left hand side of the screen. From the top, these are

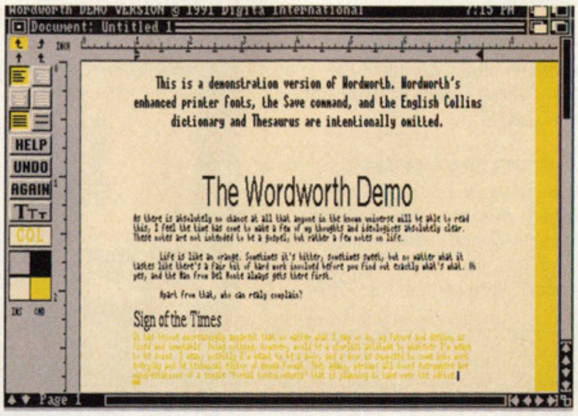
TEXT ORIENTATION: First highlight the text, then use this command for centred, left, right, or fully justified layout.
HELP: Bring up a list of subjects for which there is help available.

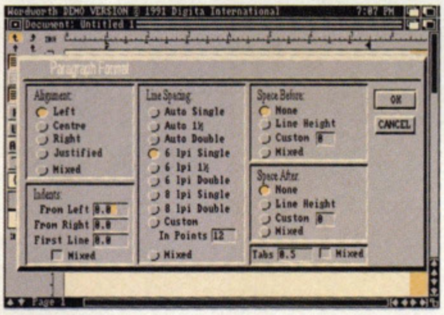
UNDO: Undo the results of the last command.

AGAIN: Repeat last command.

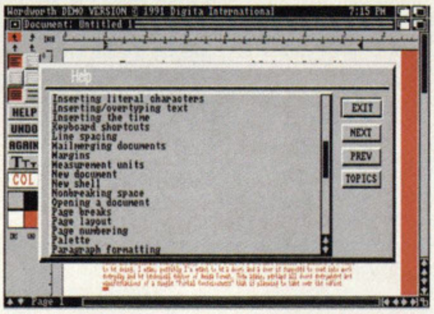
TYPEFACE: Select the font and size that you want to use.

COL: Brings up the colour palette. You can select a preset colour or mix up your own.





Should you find that the top of your text is not being printed, select the Paragraph option from the Format menu. Select Auto Single for simple printing of whole charac-



The Wordworth help option brings up a list of 64 different topics.

STARTING OUT

Once the install procedure has finished, reboot with the Wordworth disk (by pressing Ctrl and the two 'Amiga' keys either side of the space-bar). The demo will automatically load, and after the credits have finished you will be inside the *Wordworth* demo.

There are six menus running across the top of the screen which can be seen by pressing the right-hand mouse button. Moving the mouse pointer across the menu bar will pull down the menus. They are, from left to right, Project, Edit, Format, Document, Utilities (don't use the Speech option as this will crash the machine, sorry) and Wordworth.

Try typing a line, the first sentence that comes into your head. Then hold the left mouse button down and run the mouse pointer over the sentence highlighting it. Next, click on the type icon (the one with three T's on it). which will bring up a list of available fonts. Choose a font and a point size, select OK and there you have it – the sentence in the font of your choice.

All the hidden features can be accessed simply by using the mouse (and the help button). There are masses of features to explore such as picture merging; high-res graphics; palette selection and cut and paste, so just search and see.

VAXINE

PLAYERS GUIDE ON PAGE 22



ARCHIPELAGOS

PLAYERS GUIDE ON PAGE26



PIC OF THE MONTH

GRAHAM BARKER PAL/NTSC

Good heavens above, a good old-fashioned 32-colour hand-drawn cartoon! Mind you it's got everything you could ask for – subtle background, action packed foreground and it tells a story – definitely the best all around picture we received this month. Think you can do better? Then send your best pictures to:

Pic of the Month
Amiga Format
30 Monmouth St
Bath
BA1 2BW



DML
A WARRINER PAL/NTSC

Ever wanted to have a look around inside your Amiga, to see just what it's doing? *DML* is a memory viewer which lets you see the numbers stored in memory. Can't see what the point is? Well, for a programmer it's sometimes very useful to see just what is going on, but even if you're not it can be an educational experience.

To start the program going switch on your Amiga and insert the Workbench disk. Once Workbench has loaded, double click on the CLI or Shell icon. A prompt (>) will appear. Now type:

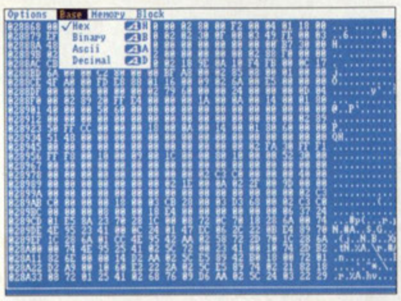
```
DML
```

Don't forget to press the Return key. The grid of numbers that appears is the memory of the machine. Notice how some of the numbers change if you move the mouse – the mouse coordinates must be stored in that area of memory.

To do more with *DML*, like looking at a different memory address, displaying the memory contents in text form (ASCII) and so on, there are a range of other commands. For instance try typing:

```
DML -ma -w640 -x0 -h200 -y0
```

This will set up a full-size screen displaying data in ASCII (text) format. For more information on how to search memory for specific data (like a certain word or number), then read the documentation file on the Coverdisk.



You will find it's a very useful tool for programmers, and quite a fascinating experience for the rest of us. Looking at an Amiga from the inside, that is.

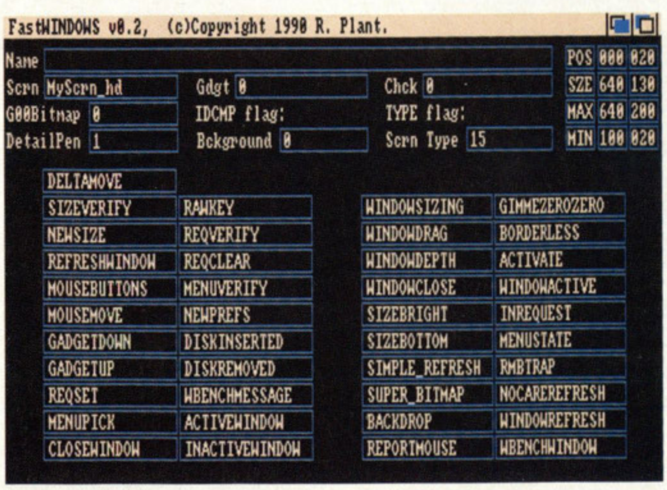
FAST_WINDOWS
ROB PLANT PAL/NTSC

For all those assembly artists out there here's a special utility that can save you time and effort. *Fast_Windows* allows you do design Intuition windows for use in your own work, and the program will automatically generate the source code for you.

To start Fast_Windows, type this line in the CLI or Shell:

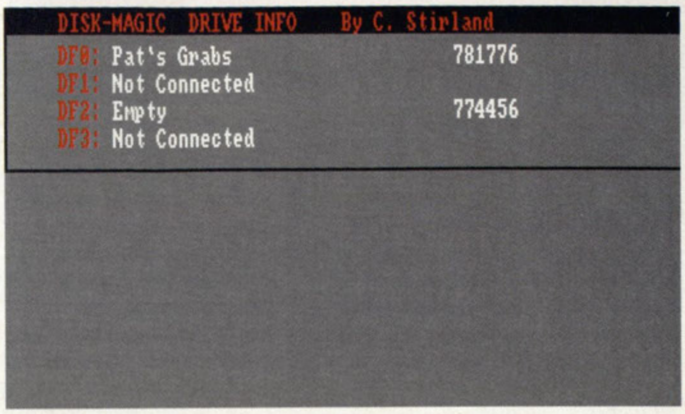
```
Coverdisk_24:FastWindows
```

All of the regular Intuition options are in there: the window name, Scrn pointer, Gdgt, Chck, GooBitmap, Scrntype and IDCMP gadgets. You can also set the size, MAX and MIN, and position of the window. Of course there's a preview option (to let you see your latest creation). The generate option from the overhead menus will only create assembly source code – Rob needs more information before doing the C and Basic generation routines.



***Fast_Windows* offers an easy-to-use interface, easily checked layout, and no typing in of lots of numbers before you can see the results. Bliss for machine coders everywhere**

DISKMAGIC
CARL STIRLAND PAL/NTSC



Wouldn't it be very handy if every time you inserted a disk into your drive, Workbench told you how much space was on it?

This handy utility does a small but useful job. Every time you insert a disk, in any drive, it tells you how much free space there is on the disk and whether or not it's write protected.

It's fairly easy to get going. First, you have to copy the program onto your everyday Workbench disk (not the original, the backup that you actually work with. You do work with a backup, don't you?). Switch on your machine, insert Workbench, and once it has loaded, double-click on its icon. Then double-click on the Shell or CLI icon and type:

```
Copy from Coverdisk_24:DISKMAGIC to sys:c
```

Have the Coverdisk handy so that the machine can copy the program onto your Workbench disk and expect a few disk swaps if you only have one drive. Once it has finished (another > prompt will appear) make sure the Workbench disk is back in the drive and type this:

```
ed s/startup-sequence
```

The dreaded startup-sequence will appear. Press the down cursor key until you see the command LoadWB. Press Return, and just above it type DISKMAGIC, so that the final few lines look like this:

```
DISKMAGIC
LoadWB
Endcli
```

Press Esc, then X then the Return key. You will go back to the CLI or Shell window. Type Endcli to get rid of this, and reboot (press CTRL and the two 'Amiga' keys either side of the space-bar simultaneously). Now Workbench will monitor how full your disks are whenever they are inserted into a drive.

NOTEPADINSTALL
ANTHONY SMITH PAL/NTSC

If you want to use the Workbench *Notepad* program on a separate disk (to save you loading up Workbench each time) this script file will do the job for you. It's easy to do, and will work on virtually any machine (1.2 or 1.3).

To start with, you must make a blank disk (see the instructions in the *Wordworth* bit) but don't bother renaming it. Then, load up Workbench, remembering to wait until the drive light has gone out before removing the disk. Insert the Coverdisk and double click on its icon. Click on the NotePadInstall icon, and drag it to the RAM disk icon (if you prefer, you can double click on the RAM disk icon first, and then drag the NPI icon to the RAM disk window)

Once the computer has finished copying the script into the memory, click on the box in the top left hand corner of each window to close it. Take out the Coverdisk (it's icon will disappear) and put the Workbench disk back in the drive. Double click on the Workbench icon, and then open the Shell or CLI icon. A window with a prompt in it will appear. Type:

```
execute ram:NotePadInstall
```

The script will tell you when it needs another disk. When it has finished, put the blank disk in the drive and boot from it (press the Ctrl key and the two 'Amiga' keys either side of the space-bar simultaneously).

Using Your Coverdisk

DISK PROBLEMS?

If you have a problem with the disk – and you're sure the disk is in full working order – then you may need a little help. We cannot normally give out advice over the telephone – but if you are completely stuck, Pat McDonald may be able to deal with any problems you may encounter. Please understand, giving this sort of advice is time-consuming and we are very busy people, so only call if you really have to and do be considerate if we can't talk to you just then. If the problem is particularly complex it is better to send it to us in written detail. It will then be dealt with in the Workbench pages of the magazine.

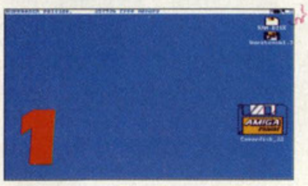
1. Always write-protect your disk. Move the tab so a hole is showing.

2. Copy the Coverdisk and use the copy not the original. Instructions for copying the disk are given below.

3. Read the instructions when using the programs.

BACKING UP YOUR DISK

It's worthwhile using a copy of the Coverdisk – indeed any disk – and keeping the original safe. This may sound like a complicated task suitable for techno-buffs only, but it is surprisingly simple, provided you follow these instructions carefully:



First turn on your machine and load the Workbench (one of the disks everyone gets with their Amiga). Once the Workbench screen appears and the drive light goes out, remove your Workbench disk and insert the Coverdisk. Once the drive light has gone out your screen should look like the above.



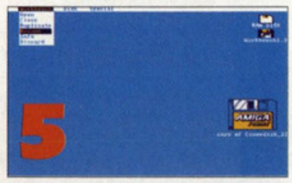
Next, move the mouse pointer to the Coverdisk icon and click once with the left mouse button – the icon will highlight. Press the right mouse button and keep it down. The words 'Workbench', 'Disk' and 'Special' will appear at the top left of the screen. Move the pointer to the word 'Workbench', and a menu will drop down. Select the 'Duplicate' option: you should have got this far.



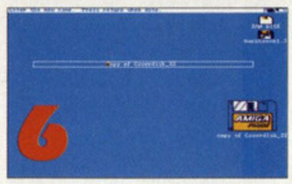
The computer will ask you to insert the Workbench disk again – it needs to read the command to copy disks. After you've done this, a boxed message (a requester box) will appear, asking you to insert the source disk. Insert the Coverdisk again and click on the OK option with the left mouse button.



After the computer has read part of the Coverdisk, it will again display a requester box asking for the destination disk to be put into df0. Put in the disk that you want the Coverdisk copied to. This procedure of swapping disks will continue until all the disk has been duplicated.



Eventually, you will end up with two Coverdisk icons, one of which has the name 'Copy of Coverdisk 22'. Click once on this with the left mouse button to highlight it. Bring down the 'Workbench' menu again (by holding down the right mouse button and moving the mouse pointer to the top left) but this time select 'Rename' from the menu. Let go of the right mouse button to select the Rename option.



The name of the disk will appear in an elongated box – you don't need to insert Workbench again because the Rename command is built into the machine. Press the 'Del' key (next to the 'Help' key) to remove the 'Copy of' part, and press Return to make the computer put the new name to copy.

DISK NOT WORKING?

We duplicate over 150,000 disks every month. Out of all those, obviously a few will be faulty. If the disk or any of the programs will not load or run properly, there may be a problem. Don't panic!

First try using the *DiskDoctor* utility on your Workbench disk to rescue it before sending it off for a replacement. In-full details of *DiskDoctor* can be found in the user's manual that came with your machine.

However, if it transpires that your Coverdisk is faulty, you should send it back INCLUDING AN SAE for a free replacement within a month of the cover date to:

Amiga Format July Disk
TIB PLC, TIB House
11 Edward Steet
Bradford BD4 7BH

Remember to include that S.A.E.

BE CAREFUL!

We have done our best to check that the programs on the *Amiga Format* Coverdisk are simple to use and have no known viruses. We cannot usually answer complex telephone queries on the software (see the Disk Problems? box) and we do not accept liability for any consequences of using the numerous programs that are on the disk.

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Unless specifically stated, the programs on the Coverdisk are not in the public domain and the copyright remains with the author. Selling or distributing these programs without the author's permission is against the laws of copyright.

Earn up to £1000

Name ....

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Address ....

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Telephone *(Daytime)*..

(Evenings)..

My program name is ....

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....

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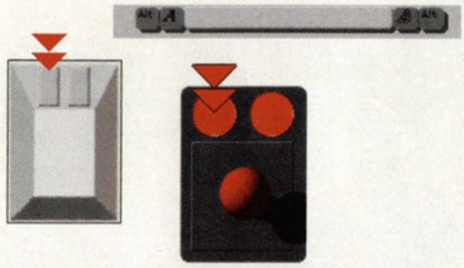
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THE CONTROLS

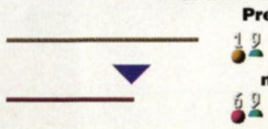


FIRE VACCINE

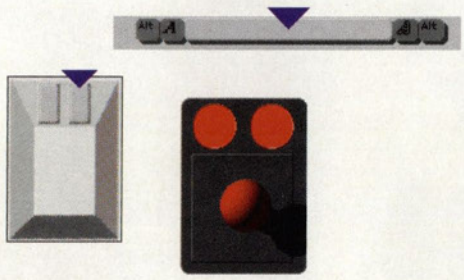
Press the left mouse button or the fire-button on the joystick to fire. Each press fires a single shot of the currently selected colour.



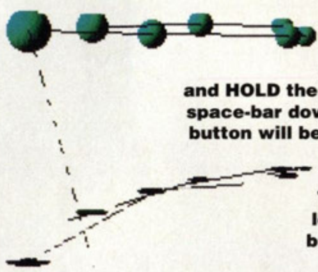
CHANGE FORMULA



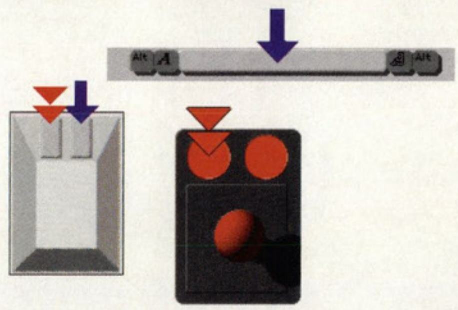
Press the right mouse button or space-bar in joystick mode to switch shot colour. Mutant cells need to be shot with their own colour to be destroyed.

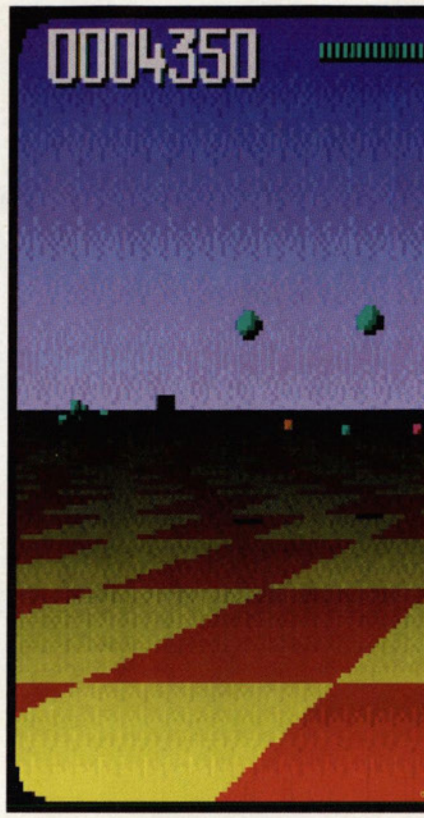


FIRE DNA



Press the right button or space-bar until the required colour is selected and HOLD the right button or space-bar down. Pressing the fire button will begin to fire a DNA strand, each press adding another cell. To release the DNA, let go of the right button or space-bar.





Va

The human body is usually pretty resilient against illness, but some new, mutant strains of disease can only be beaten with the help of modern medical technology. The most recent of these mutations is a pretty virulent strain of disease. It grows and spreads at an incredibly alarming rate, draining the life from the body. You are the controller of the latest medical device, the only system capable of battling the new strain. This system is called Vaxine.

Vaxine is a computer-controlled system which is placed within the human body to tackle mutant cells directly. Armed with a healthy supply of medication missiles, you must fly around the infected area blasting mutant cells with the correct vaccine formulation. If left too long, the cells will form into string-like clusters, which search out healthy cells and latch onto them. If these aren't caught in time, then the body loses healthy cells, slipping further into the grip of disease.

PLAYING VAXINE

Each level begins with you being placed in the middle of your cluster of bases. Above you is a revolving formation of stars which can be shot to boost your vaccine supply. After a few seconds (to let you blast a few stars) enemy cells will begin to appear. If they are left, the cells begin to form bonds with others of the same colour. When a cluster contains three or more cells, then they can latch onto one of your bases. These must then be quickly destroyed, otherwise the base will explode into four new enemy cells.

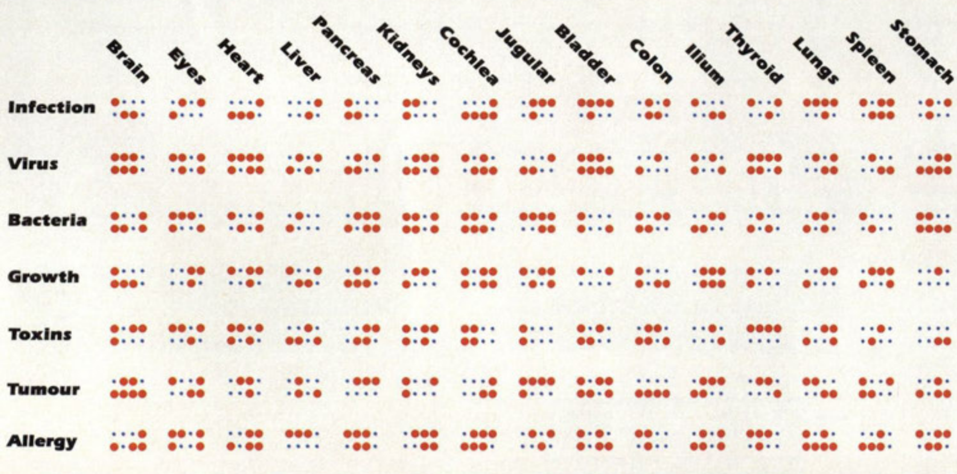
Use the mouse or joystick to move around the area and track down the cells. When you find a mutant cell, select the right colour vaccine and fire at it to kill it.

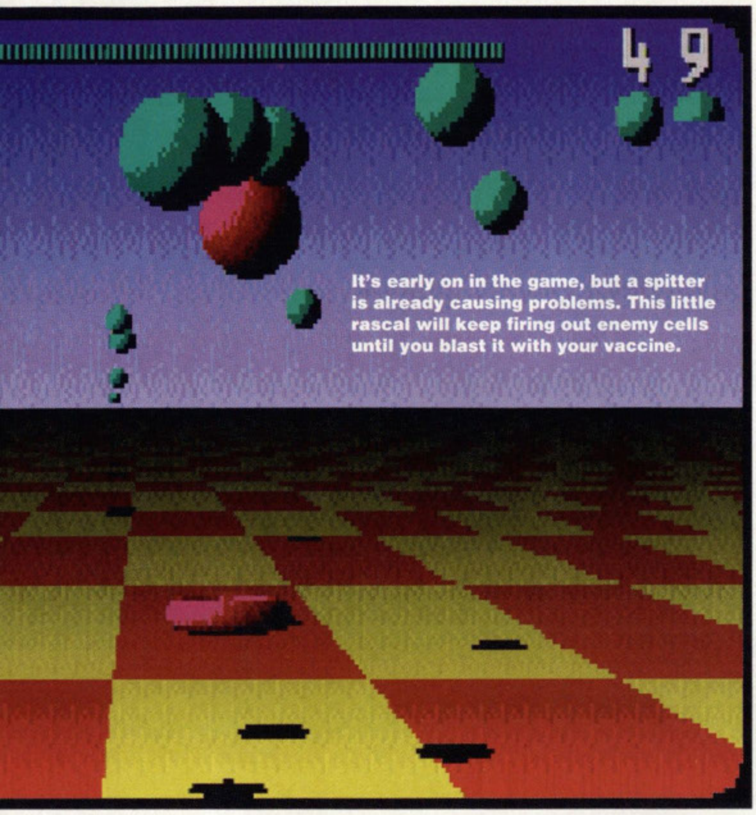
Once all the enemy cells of all colours in the current area have been destroyed then you can move onto the next. If, on the other hand, you manage to run out of any of the three colour shots or if you lose all your bases then the game will end.

At the end of every fifth level, your energy supplies and bases are restored and a bonus star-shooting game appears, allowing you to grab some extra points.

THOSE CODES IN FULL

Once the game has loaded, you will be asked for an access code relating to a particular illness. Check down the left-hand side to find the complaint, then look along that row until you reach the part of the body in question. Use the mouse to enter the combination in the on-screen grid and click on OK to get into the game.





It's early on in the game, but a spitter is already causing problems. This little rascal will keep firing out enemy cells until you blast it with your vaccine.

xine

It was initially by producing puzzle games like Pipemania and E-Motion that **THE ASSEMBLY LINE** made their name, but it was with the surreal shoot-em-up Vaxine that they found fame. On the cover of this very issue you will find the whole game to enjoy, so you can have a taste of this strange pseudo-medical blast for yourself.

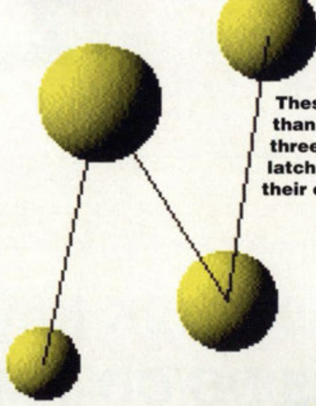
THE DISEASE

Here are the bacterial forms you will come across:



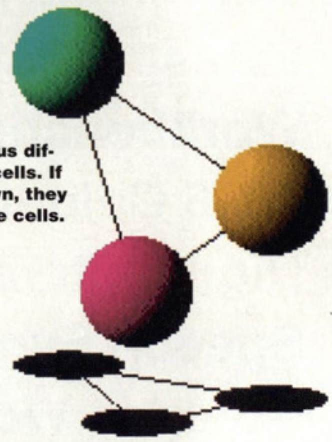
ENEMY CELL

These drift around the area looking for other cells of the same colour to band with.



CLUSTERS

These are more difficult to shoot than single cells. When a group of three or more cells is formed they latch onto your bases and drain their energy.



HATCHERS

These can be shot with any colour vaccine, but they then burst into various different coloured enemy cells. If left to burst on their own, they produce more cells.



SPITTERS

These appear if you spend too much of your time on a level. They spurt out new enemy cells until destroyed with any vaccine.

THE BODY

Here are the other items found in the body:



BASE

These must be protected from marauding enemy clusters.



STARS

These appear at the beginning of a level and also whenever a cell is shot with the wrong colour vaccine. They can be shot to boost up your vaccine supply – three shots when shot with a different colour, eight when hit with the same colour.



PORTALS

When passed through at a low speed, these put the body into suspended animation. This gives you a minute to find your targets without the cells whizzing all over the place.

PSYCHIC RADAR

If you don't move the mouse or joystick for a while, the radar will flash up a message telling you where the nearest cell of the selected colour is.

AHEAD

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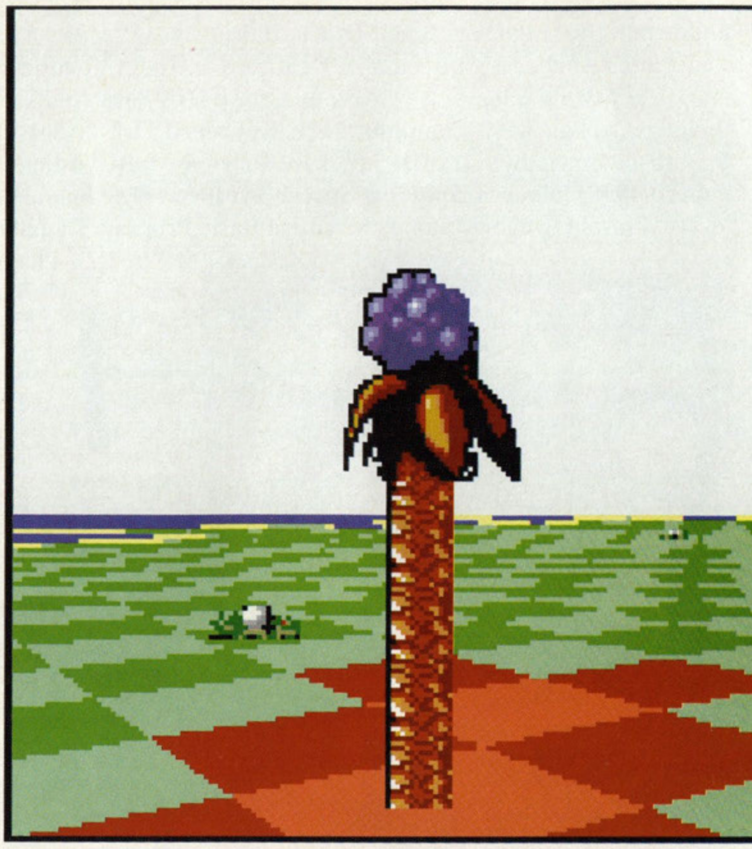
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TO LOAD

Switch on your computer and insert the *Archipelagos* disk. The game will automatically load, and will ask you for a password. The full list of passwords (honest) is printed elsewhere on these pages.

If you want to back-up the disk, then you will have to use a disk duplicator such as *XCopy* or *White Lightning* as the disk is protected against normal copying.



Archipel

Imagine living in a world without violence, but where death lurks all around. A land where the life has few rules and is easy ... but short. Welcome to Archipelagos, this month's full Coverdisk game.

THE LEGEND OF ARCHIPELAGOS

"Sit inside a space and think
What is this place I'm sitting in?
Picture an island of palm and a tropical sea
that's where it is you'd like to be.
And if you wonder what's behind that beach,
just a little out of reach,
float there and then you'll know.
You could create an Archipelago!"

"Long, long ago, in a far away place where a cloudy planet always hung above the north, the Ancients played with such thought worlds. Together, the power of their minds created a hundred worlds – each an Archipelago – where they met, relaxed and drank tea. Their thoughts were so strong that these places eventually became real. When they slept, they found the patterns of their thoughts remained, to generate thousands more worlds, almost randomly.

"Then the ancients turned their minds to another place. They contemplated the cloudy planet in the north, and imagined seas, then inhabitants and finally whole civilisations. This place also became real in time – so real that Visitors from this cloudy planet eventually came to Archipelagos"

"The Visitors liked Archipelagos. They had found ten thousand paradises. Pretty soon they staked their claim on every Archipelago by placing an Obelisk of immutable granite, each a sentinel of their power.

"The Ancients tried to 'de-imagine' their Visitors but it was too late – the Obelisks were in place. They very idea of 'de-imagination' made the Visitors mad. They decided the Ancients would have to go.

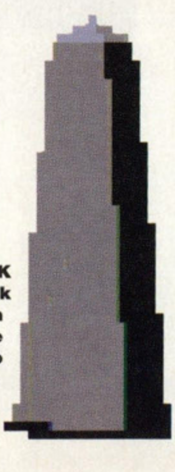
"Early one morning, as the multicoloured birds sang Aeolian harmonies in the trees of Archipelagos, the Visitors made their last call. They tracked down the Ancients and drained their blood into the soil. Their bodies were turned to stone where they slept. If they awoke, their waking forms were mutated into the unspeakable. Their souls were cast into torment. Even the tea supplies were confiscated.

"And all the life in Archipelagos was left perverted. Where clumps of gladioli once bloomed, eggs now awaited the elemental spark of thunder to spread poison. Where birds once sang, necromancers now inexorably ate the very fabric of Archipelagos. The Visitors have long since gone, but their work remains. Until now..."

Know Thine Enemy



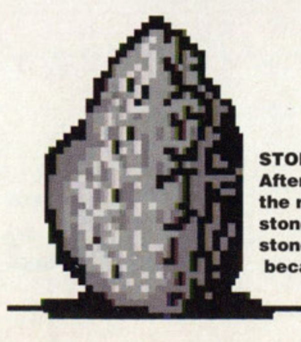
NORAL TREE
The normal trees do not move, and they play little part in the actual game – you just can't move onto them.



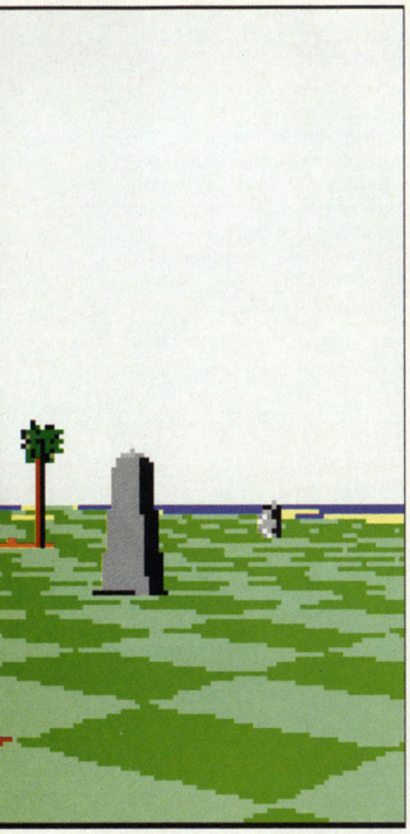
OBELISK
Destroying an obelisk will free an archipelago, so the first thing to do is find it



NECROMANCERS
The Necromancers start appearing on Level 13 – they are slow moving but they keep on coming.



STONES
After you know where the obelisk is, the next task is finding all the stones. It's a good idea to leave the stone nearest the obelisk until last, because you've only got 90 seconds to destroy the obelisk when the last stone is gone.



agos

The Objective

There are 10,000 Archipelagos, each with its own controlling obelisk. In order to free the land from the Visitor's power you have to destroy the obelisk on each Archipelago in turn. As you might expect, it's not simply a question of running up to the Obelisk and destroying it – you simply don't have the strength. To gain the necessary power, you must first locate all the stone bodies of the Ancients scattered around each archipelago and absorb their energy. You can only absorb a stone's energy if there is a continuous land path between the stone and the obelisk. This doesn't matter on the early levels (the stones are on the same island as the obelisk), but eventually you have to start building bridges between islands in order to destroy stones.

Once you have absorbed the last stone, you have 90 seconds to get back to the obelisk and destroy it to clear the archipelago. If you don't make it in 90 seconds, then the obelisk destroys you and it's game over.

The mouse controls

On the screen you'll see a cross-hair mouse pointer that you can move over the land squares nearest to you. Pressing the left button while the cursor is over an empty (always green) land square will move you to that square. Moving the cross-hair to the left or right edge of the screen makes you rotate gently on the spot. If you click on the right button before moving the mouse, the cross-hair will disappear and you will spin quickly. Clicking it again will get the cross hair back and return you to the more sedate rotation speed

If you place the cross-hair on a square containing an egg or stone, rather than moving on to that square, you will destroy the object it contains and absorb its energy. Your energy level is displayed in a bar just below the playing screen and will increase as you absorb energy.

Beware of getting too close to objects. In *Archipelagos*, you float a metre or so above the landscape – a disembodied spirit, as it were. This means that you can't see objects that are very close to you. So don't move right up to an object, just get close enough so that the cross-hair can reach the square that the object rests on.

Unnatural hazards

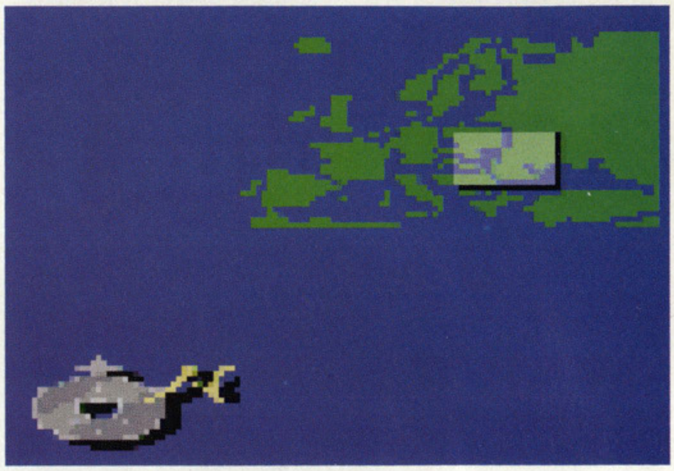
Unfortunately, you do not have free reign over your domination and can only move from green square to green square. The blue squares (sea), the yellow squares (sand) and the red squares (infected with the blood of the Ancients) are all closed to you. To complicate things further, the squares can change state and if you are on a square when this happens, you die.

From the start, the arboreal (tree-like) trees try to make life tough. They grow and wither regularly through the game, but every time they shrivel into the ground they move towards your current position. The further away you are, the greater the distance they move. Worse, as they move, they spread the blood of the Ancients, staining the earth red – which is particularly bad news if it happens to a square you're standing on.

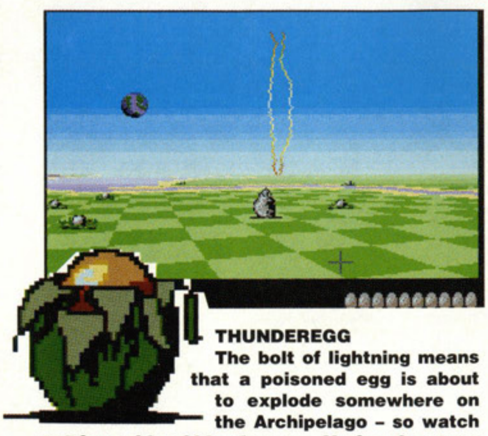
Once you get to Archipelago 13, things start to get really tough. Here the necromancers appear – vindictive spirits – who seek to destroy the Archipelagos. They roam around the shores of the islands, gradually turning them into sand and finally sea – you can guess what happens if you're too close when this takes place.

The most dramatic enemies are the blood eggs that start appearing from Archipelago 20. These are not your average three-minutes-to-soft boiled eggs encountered from level one. When a blood egg is cooked it lets you know about it: the sky darkens and a bolt of lightning rips down from the sky piercing the egg. When this happens either they stain all the land they can reach with the blood of the ancients, or they sink the whole island beneath the waves. Watch out for them: a tide of red or blue sweeping towards you is not good news.

And as if this wasn't enough, on Archipelago 25, the lost souls put in an appearance. These



PRESSING THE F2 KEY BRINGS up a map of the Archipelago. Every fifth level for the first hundred levels, the map is some sort of recognisable shape – in this case Europe.



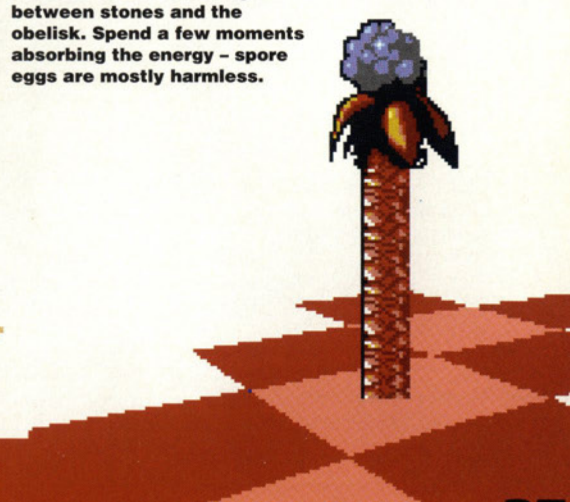
THUNDEREGG
The bolt of lightning means that a poisoned egg is about to explode somewhere on the Archipelago – so watch out for a tide of blood or sea. Notice the stone counter on the bottom-left of the screen – handy for keeping a check on your progress



SPOREGG
The spore eggs are a useful source of energy, which you need sometimes to build bridges between stones and the obelisk. Spend a few moments absorbing the energy – spore eggs are mostly harmless.



LOST SOULS
The lost souls move fast and are deadly, so make sure you stay out of their path.



appear as tornadoes sweeping across the island in search of nourishment, er, you! They move fast, but are random and don't home in on you. You would be unlucky to be killed by one, but with another 9,975 Archipelagos to clear before your final victory, the odds are stacked against you.



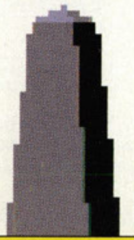
Keys Too

A range of additional features can be activated using the function keys (on the top of the keyboard).



F1 will disinfect red squares that the cross hair is pointing at (so you can float over them), or if you press it while the cross-hair is over the sea new land will be created (so you can float over it, too). This takes energy though, so use with care.

F2 brings up a map of the current Archipelago in two parts. The smaller part shows the whole level, with a section of it highlighted. The larger map area is a zoomed-in version of the highlighted region. The bad news is neither the obelisks or the stones are shown on the map (the good news is that the action is frozen while you are looking at the map).



CREDIT WHERE IT'S DUE

Archipelagos **has an unusual history. Originally developed by Paul Carruthers for Astral Software, it was produced and distributed by Logotron. When US Gold bought Logotron, naturally they got** ***Archipelagos*** **too.**

Since then rights to the game have been sold to Prism, who are producing a new £2.99 range of Amiga budget games (see News, Page 10). It seems Prism will be putting out other, older games of this standard at their low price, so their range will be well worth keeping an eye on.

Other people who worked on the program are: David Whittaker, who created the atmospheric sound track; Herbert Wright, who wrote the legend; and Richard Costello who helped out generally.

THE ARCHIPELAGOS PASSWORDS

When you start the *Archipelagos* game for the first time it will promptly ask you for a password from the manual. Obviously you don't have a manual, so we have printed the passwords below for your convenience.

For instance, if you are asked for the 44th word in the first paragraph on page two, you should type in "Position". Don't worry about the program always putting them in capitals – they're just printed here the way they are so that you can read them easily. Incidentally, we got this list from the programmer Paul Carruthers, so it's all his fault, not ours – honest, if any are missing.

Page	Para	No	Word
1	1	3	With
1	1	24	May
1	2	4	Astral
1	2	9	Paul
1	2	17	Ian
1	2	46	Herbert
1	4	2	Are
1	4	6	Lookout
1	4	37	Under
2	1	7	Word
2	1	30	Game
2	1	44	Position
2	2	4	Computer
2	2	7	All
2	2	34	Kill
2	2	36	Virus
2	3	5	And
2	3	16	Island
2	4	2	Long
2	4	9	Cloudy
2	4	20	Such
2	5	3	Ancients
2	5	17	North
2	6	2	Visitors
2	6	8	Ten
2	6	11	Pretty
3	1	3	Tried
3	1	14	Obelisks
3	2	3	Morning
3	2	7	Birds
3	2	12	The
3	3	4	Life
3	3	13	Gladioli
3	3	16	Eggs
3	4	3	You
3	4	5	Floating
3	4	8	Metre
3	4	36	Stone
3	5	2	Remove
3	5	4	Power
3	5	9	Obelisk
3	5	15	From
3	6	4	Loaded
3	6	13	Screen
4	1	3	Short
4	1	4	Time
4	1	7	Landscape
4	1	14	Off
4	2	1	Each
4	2	2	Square
4	2	20	Computer
4	3	10	Mode
4	3	14	Original
4	4	1	Using
4	4	6	Amiga
4	4	23	Green
4	5	3	Side
4	5	7	You
4	5	18	Not
4	6	1	Okay
4	6	9	Will
4	7	3	Left
4	7	4	Is
4	7	7	Map
4	8	2	Press
4	8	6	Again
5	1	2	By
5	1	6	Tree
5	1	8	Probably
5	1	31	Should
5	2	4	Stone
5	2	7	Already
5	2	12	By
5	2	18	Island
5	3	5	Have
5	3	6	Energy
5	3	12	How
5	3	20	New
6	1	1	Press
6	1	6	That
6	1	9	Turn
6	1	17	Crosshair
6	2	3	Distance
6	2	7	See
6	2	14	Once
6	2	18	Lucky
6	3	2	On
6	3	10	Destroy
6	3	15	Pan
6	4	5	Die
6	4	8	Well
6	4	11	Arboreal
6	4	20	Infect
6	5	3	First
6	5	4	Appears
6	5	7	Thirteen
6	5	12	Twisted
7	1	4	Blood
7	1	6	Appear
7	1	9	Twenty
7	1	14	Ready
7	1	20	Grow
7	2	2	Lost
7	2	3	Souls
7	2	15	Manifest
7	2	19	Form
7	3	2	Fifth
7	3	7	One
8	1	4	Keyboard
8	1	9	Joystick
8	1	12	Used

BALANCE OF POWER RESTORED

Last month's full Coverdisk game was the Superpower strategy smash, *Balance of Power*. Unfortunately, although we tested them as best we could, the fax copy of passwords sent to us was incomplete – so we missed a few. We're very sorry about that. Here's the full, absolutely, totally, the complete list. Hurrah!

Word	Line	Page	Password
last	23rd	5	theft
fifth	third	8	shade
third	last	10	real
third	last	11	eliminate
last	first	12	insurgency
seventh	second	13	civil
sixth	fifth	14	island
first	fifth	15	unseemly
first	last	17	carefully
fifth	last	18	reported
fifth	first	19	three
eighth	second	21	better
first	last	23	farther
second	third	24	answer
second	fourth	25	client
seventh	last	26	problem
last	last	27	complex
last	fourth	30	process
last	last	32	threat
fourth	last	35	for
seventh	first	36	attempt
first	third	37	praises
fourth	fourth	38	protect
last	last	39	feedback
second	third	41	troops
third	last	43	will
fifth	first	45	over
third	first	46	generate
eighth	15th	47	person
third	last	49	human
fourth	eighth	50	word
sixth	ninth	50	here
ninth	seventh	51	pirated
third	second	53	mouse
second	last	54	current
second	last	55	sent
third	last	56	unfriendly
first	fifteenth	57	ability
ninth	twelfth	58	bang
sixth	first	59	fingers
ninth	sixteenth	60	spooks
last	first	61	also
last	last	63	country
first	last	64	vertical
last	second	65	squares
first	last	66	divided
last	sixth	67	food
first	fourth	68	example
fourth	fifth	69	capita
first	first	70	concerns
first	second	71	notch
third	third	72	stake
first	last	73	charts
second	fourth	76	mountain
third	first	80	army
first	fourth	81	consumers
last	last	82	computer
first	second	83	trivial
first	first	84	extremist
first	third	85	object
first	last	87	might
last	second	89	game
last	fourth	90	policy
last	last	91	book



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The complete entertainment system would not be complete without great software and peripherals, the Lynx has both. There are 17 titles available already with many more under development and utilities include Kitbags, Adaptors to run the Lynx off the car battery and cables to connect up to 8 Lynxes for unsurpassed multi player action.

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LYNX™

The Secret of the Black Magic Box



We're gonna tell you how it's gonna be
With Commodore's new CDTV
Will it be the hit of the day
Or will it flop and fade away?

It's a sleek, black box like a video recorder or CD player: but this box can hide a secret inside. What's in it? What can it do? And abobve all, why does it depend on you for its success? **DAMIEN NOONAN** reveals all as he gets his hands on one and finds out what CDTV really is...

Round about now, all over the country people are making up their minds about the CDTV, trying to work out what it can do and decide whether or not it is going to succeed. Software companies are deciding whether to produce stuff to play on it, shops are deciding whether they should stock it, but above all, people like you and me – 'the consumers' – are deciding whether or not to buy it.

What this article intends to do is to help all these people decide. Now obviously we don't have any kind of crystal ball to peer into, so we make no promises. But we hope to point out a few of the things that people have missed in all the excitement of the CDTV's announcement and all the Commodore-bashing that has gone on since.

Make no mistake about it, the CDTV is actually a brilliant combination of three major steps forward for computers. The first is the CD-ROM drive: the second is the arrival of multimedia: the third is the computer that doesn't look like a computer. Let's keep things simple and take the first of these first...

Shiny, silvery things?

It's safe to say that if Commodore had simply produced a CD-ROM drive for the Amiga, the entertainment software industry would have wet its pants in delight. For a long time now, the big boys have been gearing up for the arrival of CDs as a storage medium for computer games.

Way back in 1988, the President of Spectrum Holobyte, Phil Adams, was already talking in these terms: "In a few years' time, there will be a massive shakeout in the industry. Costs will rocket, games will become multi-million dollar productions". Why? Well, most of all a little, shiny, silvery thing called a Compact Disc.

Music CDs already outsell vinyl albums, so they are common and cheap. Music is stored on CD as digital data, in exactly the same way that digital data is stored on a magnetic floppy disk. The difference is, a CD can hold 550Mb compared with the floppy's humble 880Kb, which means a compact disc can hold the equivalent of 625 normal floppy disks. That's going some.

> "It's safe to say that if Commodore had simply produced a CD-ROM drive for the Amiga, the entertainment software industry would have wet its pants in delight..."

To realise what this means, you have to compare two opposite ends of the game spectrum. Take as Exhibit A the game *Vaxine*, from this month's Coverdisk. The whole thing takes up no more than 350Kb of disk space, loads straight into the memory and that's it: there's your game. Very clever.

Now take as Exhibit B the star of this month's Gamebusters, *The Secret of Monkey Island*. Currently, it comes on two disks: and that's not a question of sloppy programming. The system that controls the game is fairly small, but it loads new, colourful graphics with every location you move to, and all those graphics just eat up space.

Imagine if *Monkey Island* had digitised scenes in 4,000 colours instead of simple graphics: imagine if it had full animation sequences shot in the same way as a film, plus a specially-written stereo audio soundtrack, just like a movie, and sampled speech instead of words on the screen. It would be something else...

Now, just think why companies like Lucasfilm are in computer games. It's simply not what they do best: Lucasfilm are better known for, obviously, films like *Star Wars*. They are waiting for the time when making a computer game will be like shooting a movie: except, perhaps, that they will particularly open to the ramapnt use of special effects.

Another example is Cinemaware, whose President Bob Jacob put it this way two years ago: "We're using home computers as a training ground, developing and refining the methodology for interactive games."

Currently, there's no real money in computer games: we're waiting for the time when there's a true mass market like the one for videos or films. And CD-ROM could make that possible. The CDTV is the first viable home CD-ROM system: a CD-ROM drive for the PC Engine games console, launched way back in April 1989, never quite made it and CD-ROM systems for the Apple and IBM PC business computers have never made it into the home. Commodore have got there first.

Multi what?

The second big first for CDTV is the concept of 'multimedia'. This peculiar little word is a real buzzword for the 90s, but it actually covers quite a simple concept. Essentially, the idea is that a good computer system is capable of presenting its information in any way it chooses: text, graphics, animation or sound.

Intrinsically linked with this is the idea of information structures. A film or a TV news report, for instance, is a linear structure: the pictures and the sound are thrown at you in order and you just sit there and take it. When you add in the interactive angle, you can have a structure that allows the user to choose where to go and what to see next.

If games are the movies of the interactive world, multimedia titles are the books. Typical examples are works of reference, like Atlases: you could start off with a globe on-screen which you could spin around under your control, then select an area to zoom in on, accompanied by a hi-fi soundtrack perhaps.

You could click on a country to bring up a map of it, then choose to find out more about the climate, geology, history or whatever by clicking on an icon. Information could then be presented to you as charts, photographs, film footage or illustrations accompanied by a narrator's voice.

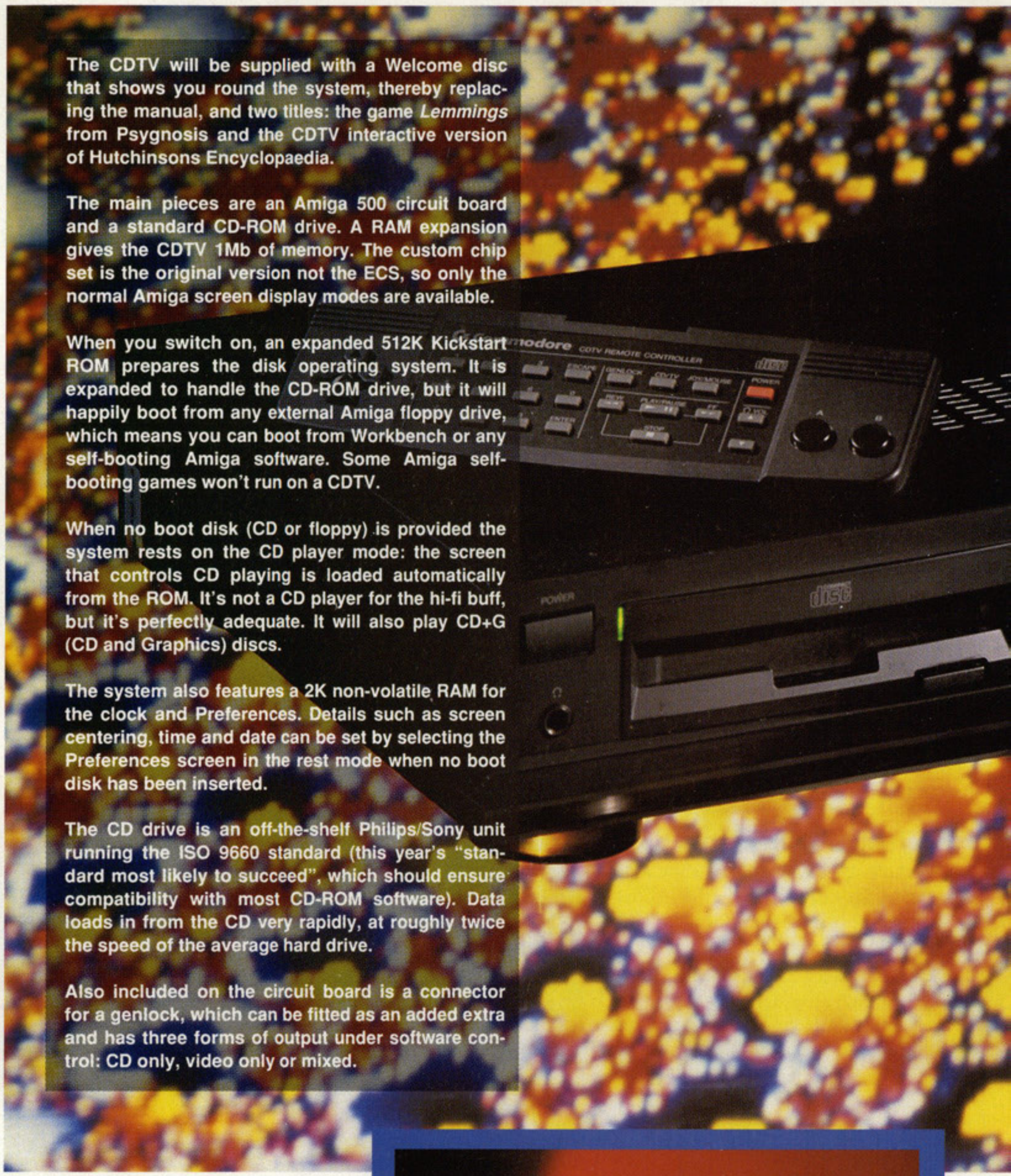
If it's done right, it could be incredibly easy to use as well as a very satisfying and enjoyable way to get information. It would be perfect for education and for training in a commercial environment, and it could also be big for what's called 'Point of Sale' systems, which is likely to be most people's first encounter with multimedia. Within the next year or so, you're going to find yourself using a point of sale system to look up what's available in a shop on a multimedia catalogue, complete with pictures and descriptions from a narrator. Places like museums and art galleries are going to love systems like this too.

"Books were really great in their day," stated Commodore's chairman, Irving Gould, when the CDTV was first announced, "but books right now don't cut it. They're obsolete". Now clearly the man's talking out of his bottom. No-one wants to read a novel as text on a TV screen: it's just not sensible. But many kinds of book, particularly reference works, will be given a whole new dimension by the multimedia idea.

Black magic

The third ace up the sleeve of the CDTV is that it is a computer, but not a computer. The importance of this should not be underestimated: we might be used to computers, even love them, but the majority of people aren't keen. Even though computers are increasingly becoming an everyday tool for anyone who works in an office, people still don't like the things: they're associated either with word processing, or with programming and an endless nightmare tale of technical jargon and incomprehensible problems. Anyone who owns an Amiga must be able to sympathise.

On the other hand, people quite like the things that computers can *do*, even if it's just games. You should see my Dad playing *Killer Gorilla* on a



The CDTV will be supplied with a Welcome disc that shows you round the system, thereby replacing the manual, and two titles: the game *Lemmings* from Psygnosis and the CDTV interactive version of Hutchinsons Encyclopaedia.

The main pieces are an Amiga 500 circuit board and a standard CD-ROM drive. A RAM expansion gives the CDTV 1Mb of memory. The custom chip set is the original version not the ECS, so only the normal Amiga screen display modes are available.

When you switch on, an expanded 512K Kickstart ROM prepares the disk operating system. It is expanded to handle the CD-ROM drive, but it will happily boot from any external Amiga floppy drive, which means you can boot from Workbench or any self-booting Amiga software. Some Amiga self-booting games won't run on a CDTV.

When no boot disk (CD or floppy) is provided the system rests on the CD player mode: the screen that controls CD playing is loaded automatically from the ROM. It's not a CD player for the hi-fi buff, but it's perfectly adequate. It will also play CD+G (CD and Graphics) discs.

The system also features a 2K non-volatile RAM for the clock and Preferences. Details such as screen centering, time and date can be set by selecting the Preferences screen in the rest mode when no boot disk has been inserted.

The CD drive is an off-the-shelf Philips/Sony unit running the ISO 9660 standard (this year's "standard most likely to succeed", which should ensure compatibility with most CD-ROM software). Data loads in from the CD very rapidly, at roughly twice the speed of the average hard drive.

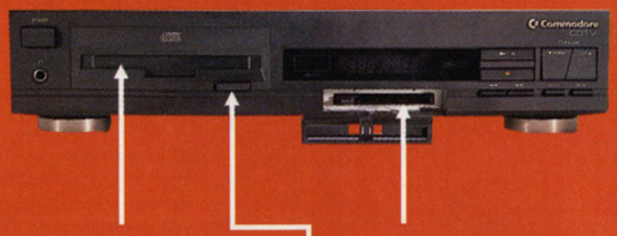
Also included on the circuit board is a connector for a genlock, which can be fitted as an added extra and has three forms of output under software control: CD only, video only or mixed.



A number of accessories will be available for the CDTV, including a keyboard (infra-red remote or attached by a wire), a mouse (again infra-red remote and known as the Hamster 'because it doesn't have a tail') and this two-way joystick and trackball attachment. The ordinary remote control pad has proved less than satisfactory for playing games with, because it's too slow and erratic, so this one plugs in with a wire. Official CDTV external floppy disk drives and even printers should be available eventually. Prices are not as yet known.

What's inside a CDTV?

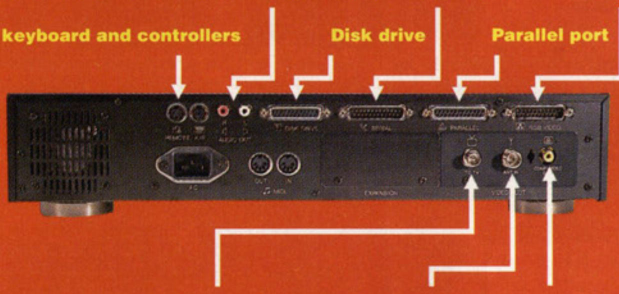




• The CD is inserted in a plastic tray called a 'caddy'. One of these comes with the CDTV and can be opened to put any music CD or CDTV title in. Some CDTV titles will come with their own caddies and spares will be available as an accessory, costing initially about £7 but getting much cheaper.

• The flip button ejects the CD caddy, but it is also a reset switch, working exactly the same way as the Ctrl-Amiga-Amiga key combination 'warm reboot'. This ensures a disc is not being accessed when you flip it out.

• This flap in the front gives access to the place where you plug in a 'smart card'. The smart card could be ROM or RAM and will hold anything from 64Kb to 512Kb of data, so it can be used for saved game positions and more besides. It seems that smart cards will be available as an accessory at extra cost and will be able to store your current position in any application, but it may make more sense for them to be supplied with any titles that need them.



BBC! For years, the European computer manufacturers and software houses have looked jealously towards Japan, where a games console sits alongside the video, telly and hi-fi in every living room. Sooner or later, someone is going to make that kind of break in the UK: and a lot of competitiors will be trampled in the rush. Will Commodore get there?

Commodore's whole marketing strategy for the CDTV is based on the very careful blurring of the fact that it is, essentially, a computer product. The name betrays the aim: the initials CDTV may stand for Commodore Dynamic Total Vision, but that's clearly a totally meaningless and unimportant phrase selected only to justify the initials. The name links two familiar living-room concepts, the TV and the CD player, in an attempt to "bring the computer out of the bedroom and into the living-room" (Commodore's words).

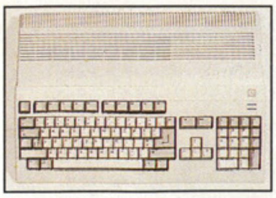
At the UK launch of the machine, the CDTV was being described as "a new kind of television". When it reaches the shops, Commodore are

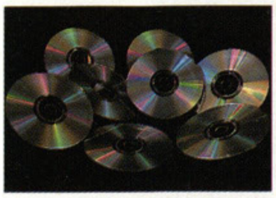
WHY **YOU** WILL MAKE OR BREAK THE CDTV

You are very important to Commodore. You could decide the future of the CDTV. Why? Well, it's a simple enough story.

There are already more than half a million Amiga owners in the UK and by early next year, there could be as many as 700,000. Very soon, Commodore will be launching a CD-ROM drive as an add-on for the Amiga: they say September, so it might be with us before Christmas.

If they can price it right and convince a good proportion of Amiga owners to buy a CD-ROM drive, it gives them an instant market for CDTV software. This instantly makes it worthwhile for software houses to spend money developing the titles, secure in the knowledge that somebody will buy them. An added bonus is that you people are used to paying £25 or £30 for a game (CD-based titles won't generally be any more expensive than yer normal floppy disk stuff) whereas the general public pays about a tenner for a video or a music CD.





The only figures Commodore have for how many Amiga owners will buy a CD-ROM drive are from the results of the survey in Issue 16 of *Amiga Format*. You, our readers, are already making Commodore's policy for them worldwide, including setting the price of the CD-ROM drive.

So what are the figures? Well, when asked "Would you like to upgrade your Amiga system to run CDTV software?" 98% of you said Yes. That's well in excess of 100,000 potential CD-ROM buyers, even if you only take *Amiga Format* readers: if you extrapolate that to all the Amiga owners in the UK, it could be five times that. Now listen up: by contrast, Commodore UK are only expecting to sell 80-90,000 CDTVs in its first year!

When asked how much you would be prepared to pay to upgrade your Amiga, 50% of you said £300 or more and 38% said about £200, so you should expect Commodore to be aiming for about £250.

So remember: the future of CDTV depends on you, the *Amiga Format* reader. All you have to do now is decide whether or not the software is worth the extra £250.

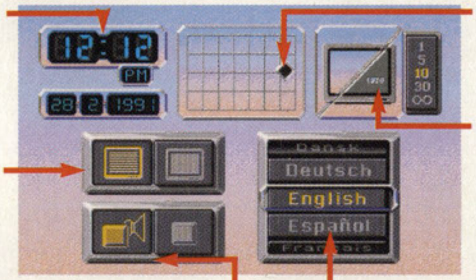
Getting to grips with CDTV



Intro screen

This screen is the equivalent of the 'hand holding a disk' screen of the Amiga: it appears when you switch on and means you're ready to load a CD. If you don't put a disc in and you press one of the 'select' buttons on the controller (Button A or Button B) the Preferences screen appears. If you put a music CD in the caddy, pop it in the front and press the CD/TV button on the controller, the CD Player screen will come up.

Preferences screen



Set the time and date by highlighting the appropriate part of the screen and typing it in on the number keys on the remote controller.

This button turns off the flicker fixer to improve the quality of video recordings made from the CDTV.

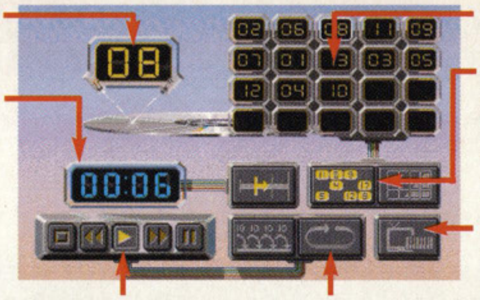
By moving the diamond around the grid you can centre the screen display.

There is a screen saver to stop images burning onto your TV or monitor: here you set how long the machine will sit without input before the screen saver kicks in.

This button toggles the beep noise which sounds whenever you press a menu button.

This button enables you to choose which language the CDTV uses in certain programs.

CD Player Screen



The animated display shows which track is currently playing.

The time counter has four time functions: how much of the CD has been played, how much of the current track has been played, how much of the track is left to run, how much of the disc is left to run. It's easy to find out how long a CD or an individual song is.

The track numbers are displayed on this grid.

The Random function will jumble up the tracks in the grid display and play them in that order.

The CD + Graphics function allows CD graphics to be displayed on discs which have them

The normal play, stop, skip CD player functions are on this bar. They are also on the remote controller.

The Loop function will play the CD over and over until you stop it, and can select a small part of a CD to be looped.

The Welcome Disc

the first CD most people are likely to put in their machine is the Welcome disc. This is a multimedia tutorial narrated by an American man and woman, showing you how to use the CDTV and including a kind of catalogue of the first CDTV titles that will be on sale. Its only real flaw is that it shows you in great detail how to plug in your machine and load a disc: but you couldn't be learning that from this disc unless you'd done it already...



specifying to chain stores like Dixon's that the CDTV must not be displayed too near the computers, so that nobody thinks it is one, and dealers will be obliged to carry at least 20 non-game titles, so nobody begins to think it's a fancy games console. It's a marketing scam, yes: but it could well work.

And there's a lot of other people out there who'd like to see some kind of computer sneaked into the living room, too. One example is British Telecom, who currently are obliged to deliver huge, bulky telephone directories to millions of homes. Already they produce a national phone directory on CD-ROM for businesses: imagine how pleased they'd be to deliver you a sleek little CD every year instead of a whacking great book. And now that they are charging for Directory Enquiries calls, imagine how many people would pay extra for a complete nationwide set of phone directory CDs which would still only take up a few inches of shelf space.

But this is a minor item compared to what could happen if home shopping takes off. Once a computer really does sneak into the living room, it's the ideal platform for the long-awaited home shopping revolution. A catalogue appears through the post on CD, you browse through the pitcures and listen to the descriptions, the software allows you to simply click on an item to order and the order is delivered to the firm's computer via another small, black box, a modem, plugged into the phone line. It will happen: it's just a question of when and using what hardware. Will it be CDTV?

Oh... the problems!

The CDTV has appeared from nowhere, using existing technology to steal the scene in these three incredibly important areas. But just because it's there first, grabbing the glory, doesn't mean it's bound to succeed.

There are problems. Most of these stem from the very fact that Commodore has jumped in ahead of its potential competition and is using an existing Amiga-based technology.

If the CDTV is really going to be an interactive video machine, with interactive games produced using film techniques, then people are going to expect 'full-motion video' (FMV), pictures that move in a television style and occupy the whole screen. Currently, the CDTV can't do this. The Amiga-based system just can't load graphics data quickly enough direct from CD to display, so it is limited by what it can throw into memory at one go, which is 1Mb tops. After that, it has to pause and load again.

Commodore reckon it doesn't matter, for three reasons: one, you don't really need FMV: two, you can

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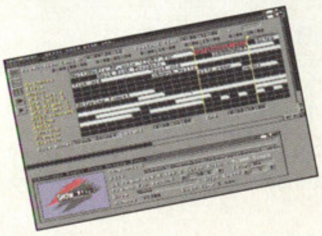
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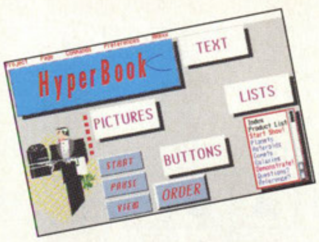
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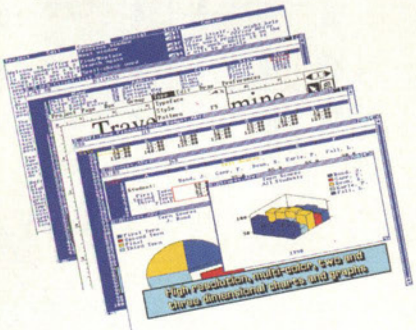
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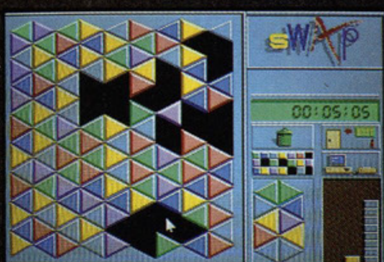
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...GOLD DISK Has Everything You Need.

Is your brain big enough for SWAP







TAKE THE SWAP TEST – HOW BIG IS YOUR BRAIN?

1. What is the next number in the sequence:
   2, 3, 5, 9, 17, 33, ?

2. Complete the next figure:

A	3	F	27	?
1	C	9	J	?

3. Insert the same three letters to make five words:
   F, SH, L, D, FR } – – –

4. Insert the shapes that complete the box:

■	▲	●	▮	= 18
▲	▲	▲	▮	= 19
■	▮	▮	▮	= 23
■	●	?	?	= 15

5. Supply the missing number:



IS YOUR BRAIN BIG ENOUGH FOR SWAP?

Are you a budding **Einstein**, or are you only good at lifting **heavy things?**
Find out – test your **brain-power** with SWAP, a compulsive puzzle game that requires **thought, planning and concentration.**
Presented with a board of **coloured tiles** you must swap pairs around to create clusters of the same colour which then **vanish**, the final aim is to **clear the board completely.**
No problem... are you **sure** you should have made that move?
SWAP also features:

- Three **different** tile **shapes,** different **sizes** and six different **colours** so you can **customise** the level of difficulty.
- Full competition mode, with **hi-score** table.
- Extra game features – debits for **stupid** moves, "avalanche" facility and supplementary tiles for when your **brain-power** begins to flag.

HOW YOU SCORED

0-1. Your brain-power is severely **under-utilised. Buy SWAP** and get some much needed **practice** in.
2-3. Pretty good. **Buy SWAP** – A few sessions of **brain-pulsing** action could radically **re-model** your cranial capabilities.
4. Wow! Your mind is definitely **kickin'!** Buy **SWAP** and your already **huge brain** will soon be **spilling out** of your ears!
5. Cheat! You **can't possibly** have a brain **that** big, **buy SWAP** and check.

ANSWERS
1. 65 2. 18/0 3. AME 4. ▲▲ 5. 10

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PALACE

easily do *partial-screen* full-motion stuff if you use good data compression and decompression techniques: three, the standard chips to make FMV possible are on the way very soon and can be incorporated into CDTV easily.

They've already demonstrated a very convincing partial-screen full-motion sample called CDXL, and say "Commodore plans to make the CDTV player compatible with the Moving Picture Expert Group (MPEG) full-screen full-motion standard, once it is established and available." Don't hold your breath. Does it matter? Well, like so many other things, we believe it will only become apparent when CDTV titles start appearing...

In the meantime, Commodore are worrying about the competition, and in particular a thing called CDI. Developed by a cartel of big-name electronics firms including Philips, Sony and Matsushita, CDI is a dedicated multimedia system. It's had millions upon millions poured into its development and it is expected to be out soon. As the battle for home multimedia players begins, people are already making comparisons with the VHS/Betamax storm that followed when videos first aoppeared.

Will CDI be better than CDTV? Well, to be honest, we don't yet know. CDI will have better graphics: the Amiga's 32 colours are, I'm sorry to say, beginning to look a bit dated. CDI might have FMV. But there are signs that Philips' system may not even be sold as an affordable home machine: they might sell it for use by big companies. Several people in positions to know have told me that CDI has nothing over CDTV: others say that it won't ever even appear.

The VHS/Betamax comparison is being made by a lot of people, but their conclusions are interesting for CDTV. Everyone seems to agree that Betamax was the better system, but it was VHS that won out. Why? Well, the accepted wisdom seems to be that VHS succeeded because it was available in the hire shops. You can expect to see CDTV, and the compact discs for it, available for rental very soon.

Do we care?

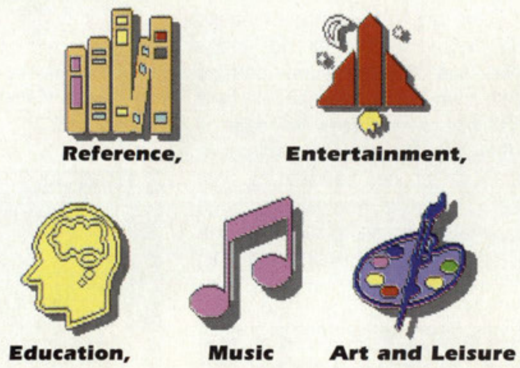
So, why should an Amiga owner care about the CDTV? Well, you've got two choices. One: you might want to swap your Amiga for a CDTV. Two: when the add-on CD-ROM drive appears for the Amiga, you'll be faced with a choice of whether to buy one for the asking price of about £250. That's a lot of money to justify.

The only thing that will really swing your decision will be the quality of the CDTV software, which the rest of this feature examines. Remember: it could be you, the Amiga owner, who decides the future of CDTV.

Talking Titles

Discs for the CDTV are to be known as "titles" rather than "software", although in theory anything you play on another machine, whether it be a music CD or a videotape, qualifies as software. Many of the titles appear under the name "CDTV Publishing", which basically means Commodore themselves are publishing them.

Currently, CDTV titles are broken down into five basic categories, each of which is identified by a logo which will appear on the box or case that it comes in. The categories are:



In actual fact, no matter what category they are placed in, the majority of CDTV products so far announced fall into one of three categories: games, music and books. So these are the categories we'll look at.

The last thing to say before we take a look in greater detail is that although the machine went on sale several weeks ago, there is currently only a handful of titles available – and none actually in the shops.

If you had bought a CDTV at the end of May, expecting to get the bundled titles *Lemmings* and *Hutchinson's Encyclopaedia* free with it, you'd be disappointed. As we go to press, these titles are not even finished: early purchasers of CDTV will find a card in the box which they must fill in and send back to get their two free titles, when they are ready.

We were hoping, and expecting, that because this feature was being written after the CDTV went on sale, we'd be able to do intensive hands-on tests of all of the first twenty or so titles. In fact, all that is ready is *Fun School 3* from Database, plus On-Line's *Psycho Killer* and *Women in Motion*. Those nice people at Digita sent us their only test copy of *Dr Wellman*. And that's yer lot.

So if you'd just bought a CDTV, what would you be able to do with it? Play the Welcome disc and music CDs. Wow. But no real CDTV titles. Best 600 quid you ever spent?

CDTV: the first home Karaoke machine?



The most understocked of the CDTV categories so far is Music. The Music section of the Welcome disc mentions music CDs, CD + Graphics discs and has one other product in: *Music Maker*. The latter is a simple music tutor which allows you to pick an instrument and play along to a sequence, with skill levels from single-key play for beginners up. Unfortunately, they have failed to make it clear what you will play along from: not the remote control pad, surely?

Music Titles

Music CDs: outsell vinyl records and cassettes, but 80% of British homes have a CD player already		
CD+G music CDs: there aren't currently many available and what there is tends to be unimpressive		
Music Maker	**CDTV Publishing**	**£34.99**
Play-along music tutor - play the drums along with your fave CD track		
CD Remix	**Microdeal**	**£29.99**
Loop songs off your favourite CD and add samples to make megamixes		

We've also just heard of another imminent music title called *CD Remix* from Microdeal, which sounds pretty good: it will let you loop sections of your favourite song from a music CD and play samples over it to create extra-long 'megamixes' at will. The idea sounds really quite exciting and the title is out very soon.

For music buffs, the big interest in CDTV will derive from the fact that it contains a built-in MIDI interface, though it only has In and Out ports, no Thru. As more and more record companies start putting MIDI code on ordinary music CDs, this becomes an excellent possibility. before long, you may be able to boot up *Music-X* from an external floppy and download Madonna's own studio sequences, to tinker with at will. And it brings the idea of connecting a synth to the CDTV for your very own home Karaoke evenings that frightening step closer...

Books without paper

This is, at the same time, the greatest area of potential for CDTV and also possibly the most pointless exercise you could think of. Take, for example, the *World Vista Atlas*, one of the CDTV titles of which Commodore are currently most proud and which I have used.

It allows you to pick an area of the world, zoom in on a detailed map and find out all about the country you're looking at: its flag, its population figures and so on. But why do people buy an atlas? Well, if you ask me it's because they like having a whacking great pretty book lying around, and they very seldom use it for anything more than looking at the colourful maps. Digitised maps on a TV screen aren't half so attractive and if you want to look up a particular town in Austria, the CDTV atlas isn't actually half as easy to use.

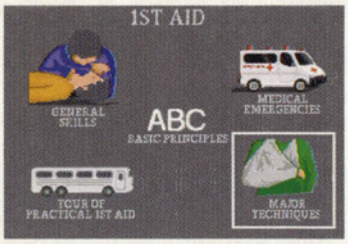
Digita's *Dr Wellman, Family Health Adviser* is a step closer to what the multimedia book ought to be about. The narrated soundtrack is CD audio, not a sample, it's done by a professional reader and it sounds very good. But Digita themselves admitted that they could have made the graphics more attractive and it can still be tricky trying to find out about a particular topic.

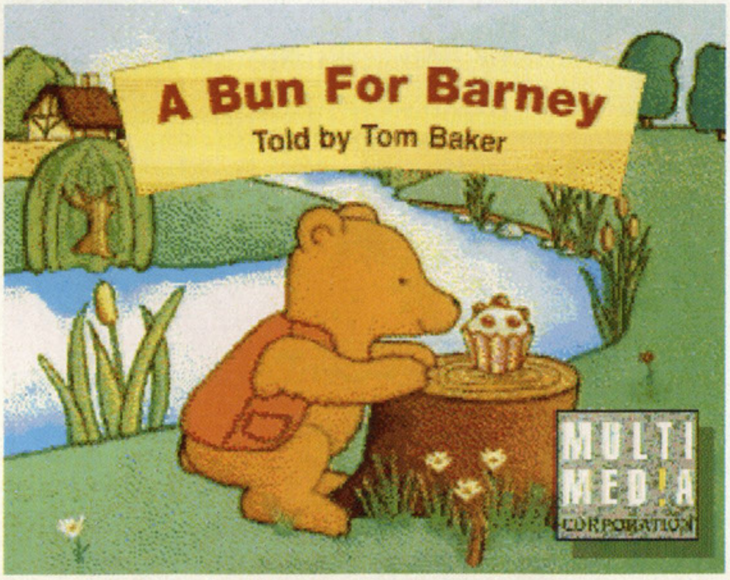
For instance, key words are highlighted and you can ask for an explanation at any time. Great, that's really handy. One up for *Dr Wellman*. But we decided to look up a particular common aliment. First you have to guess which section it might be in, then you have to try to find it amongst the different categories. And it just wasn't there.

CDTV reference books, it seems to me, will only really become useful when they are developed by a combination of two types of people. One, the people who would research and write a book in the first place: and two, the multimedia experts (and they're a growing breed) who really know the nuts and bolts of how you can present information to people so that they can find out what they want to know: truly become active rather than passive users.

There are other kinds of books on CDTV, and some of the kids' storybooks and the animated cartoon novels have great potential. The best CDTV title we've seen to date is *A Bun for Barney*, an explorative story-book for kids narrated by Tom Baker. The world it creates through the use of sound and pictures is quite delightful and it's developed by an arm on the BBC. Look out for it.

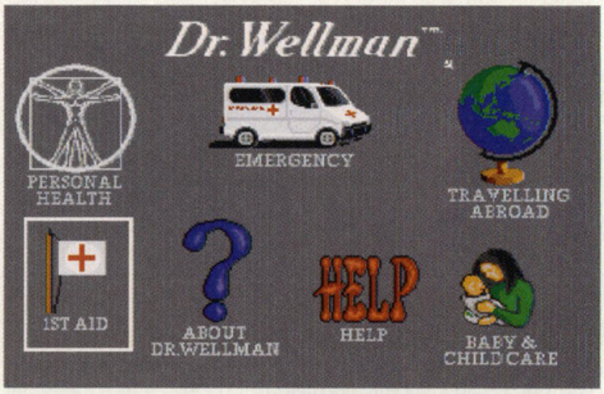




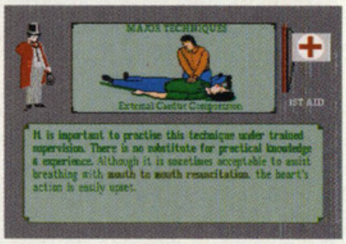


Reference Book titles

Dr Wellman	**CDTV Publishing**	**£54.99**
Friendly family health guide with narration and good approach		
World Vista Atlas	**Applied Optical Media**	**£54.99**
Digitised maps with much background info and audio tracks		
Timetable of Science and Innovation	**Xiphias**	**£39.99**
American illustrated interactive encyclopaedia		
Timetable of Business and Politics	**Xiphias**	**£39.99**
Again, American illustrated interactive encyclopaedia		
New Basic Electronic Cookbook	**Xiphias**	**£39.99**
1800 recipes from three books		
American Heritage Dictionary	**Xiphias**	**£49.99**
180,000 entries and 3,000 pictures, plus word pronouncer and speller		
Complete Works of Shakespeare	**Animated Pixels**	**£34.99**
Dumb idea perhaps justified by on-screen help with tricky words		
Illustrated Holy Bible	**Animated Pixels**	**£34.99**
Again, could be saved by a handy help system		
Gardenfax: Indoor plants	**CDTV Publishing**	**£34.99**
Not terribly interactive plant guide		
Gardenfax: Garden plants	**CDTV Publishing**	**£34.99**
Another not terribly interactive plant guide		
Gardenfax: Fruits, vegetables and herbs	**CDTV Publishing**	**£34.99**
Yet more not terribly interactive plant guide		
Gardenfax: Trees, shrubs, roses	**CDTV Publishing**	**£34.99**
And finally, an interactive plant guide		
Advanced Military Systems	**Dominion**	**£29.99**
Coffee-table book on military hardware		
Our House	**Con.Txt**	**£34.99**
American reference book on domestic appliances through the ages		
Hutchinsons Encyclopaedia	**CDTV Publishing**	**£34.99**
Bundled with CDTV, interactive illustrated book		



Dr Wellman takes you through from a general menu of topics (above) to more detailed options screens (left) down to the basic information, presented as on-screen text with key words and narrated by a friendly voice (right).



Weird Titles

Women in Motion	**On-Line**	**£29.99**
Famous Muybridge photos of nude ladies for animation use		
LTV English	**Jerico**	**£34.99**
Genuine educational product, teaches English as second language		

Kid's Book Titles

A Bun for Barney	**Multimedia Corp**	**£34.99**
Excellent interactive storybook narrated by Tom Baker		
Cinderella	**Discis**	**£34.99**
Paper Bag Princess	**Discis**	**£34.99**
Thomas' Snowsuit	**Discis**	**£34.99**
The Tale of Peter Rabbit	**Discis**	**£39.99**
Scary Poems for Rotten Kids	**Discis**	**£39.99**
Mud Puddle	**Discis**	**£34.99**
Storybooks with lovely graphics: words are spelt and explained		
Ninja High School	**N/A**	**£16.99**
Animated comic book in Japanese style		
Dinosaurs for Hire	**N/A**	**£16.99**
Animated comic book in Turtles style		

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— Deron Kazmaier
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Actual PageStream 2.1 screenshot

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TIFF	N	Y
GIF	N	Y
EPS	Y	Y
EPS – view TIFF preview	N	Y
ProDraw	Y	Y – *Editable!*
Aegis Draw	Y	Y – *Editable!*
GEM	N	Y – *Editable!*
IMG	N	Y
MacPaint	N	Y
TEXT IMPORT		
WordPerfect	Y	Y
Excellence!	N	Y
Scribble	Y	N
ProWrite	N	Y
ASCII text	Y	Y
COLOUR		
CMYK	Y	Y
RGB	Y	Y
HLS	N	Y
HSV	N	Y
Pantone Colours	Y	N
UCR/GCR	Variable	Fixed

FONTS	**ProPage**	**PageStream**
PostScript Type 1	N	Y
PostScript Type 3	N	Y
Compugraphic	Y	Y
Outlines on Screen	Y	Y
# Outline Fonts Included	2	18
Typographic Precision	1 point	0.01 points
Max Font Size (any type)	720 points	183,000 points
INTERFACE		
Framed Text	Y	Y
"No Frames" Text	N	Y
# of Open Documents	1	Unlimited
Linked Text Processor	Y	N
Font Caching	Manual	Automatic
View Magnifications	7 fixed	User Scalable
Zoom View	N	15 – 1500%
Templates	Y	Y
Master Pages	N	Y
Measurement Systems	3	9
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Paragraph Tagging	Y	Y
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— Jonathan Living
Amiga User International

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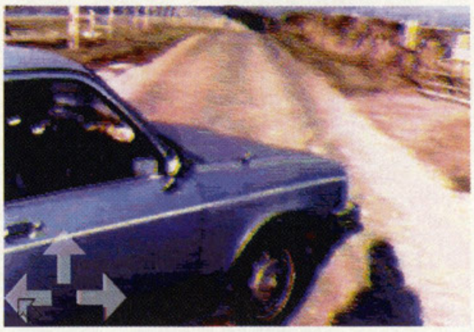

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Amiga & Atari ST Screenshots

Games Without Frontiers?





Psycho Killer **from On-Line: it's a bit of a home movie, but it's the closest thing to the interactive movie yet. You click on on-screen options to guide yourself through the game.**



We've already established (you have read the rest of this feature, haven't you?) that the CDTV game could be right there at the forefront of the "game as interactive movie" ideal. Well, has it happened? Sadly, it seems not. Not yet, at least.

The first CDTV games are likely to be enhanced Amiga ports: the next CDTV games could just be straightforward, unenhanced Amiga ports. Before the software houses are willing to pour the kind of investment in that a 550Mb game would take, they have to be sure that it will sell in sufficient quantities. Even those that support the new machine, as Henri Coron of Infogrames explained to us, will adapt Amiga games at first and hope the whole thing really takes off with increasing sales and the advent of the CD-ROM drive for the Amiga. If they could be sure of selling 100,000 unpiratable CDs, they'd be safe.

In the meantime, you can expect Amiga ports with enhanced CD audio, like the excellent studio-recorded music on the CDTV *Sim City* or the Bomb the Bass remix on the CDTV *Xenon II*. Apart from that, don't expect much. But then, as an Amiga owner you're used to paying £30 for a game with less, so why not?

Incidentally, you won't necessarily be able to plug a disk drive into the CDTV and play Amiga versions of games on it. We tried *PGA Tour Golf* and it worked, for instance, but when the Assembly Line converted *Xenon II* they tried simply running the Amiga version and found a problem. "Anything that asks for keyboard interrupts won't work on CDTV" say the Assemblies, "because there isn't a keyboard." So CDTV versions often have to be reprogrammed at some level or another.

So, what about those interactive movies? Well, the only team currently exploring this exciting area is On-Line, once known as CRL. Theirs will be the only CDTV titles in the first batch of releases that fit this description. Thanks to much foresight, they have an Amiga-based development system that allows them to knock out interactive movies with the greatest of ease.

The system, once called DUNE, now referred to as Desktop Video and used for the Amiga game *Herewith the Clues*, is incredibly simple to use. It involves an Amiga, a hard drive and an optical drive to store all that data on. All you have to do is create your graphics and sound and then put them together.

The key is that any picture can have 'buttons' defined on it, so that when you click on it something is triggered: so you can move from one scene to another, look closely at an object or whatever. It takes no real computer knowledge to create a game this way, leaving all the creative stuff to creative people: writers, artists, cameramen, musicians.

So far, On-Line's CDTV games are a little like home movies. But using the very same system, you could easily create multi-million pound productions: it's just a question of commitment. On-Line's *Psycho Killer* is frankly a bit naff, but it's the potential it demonstrates that is important.

So how long do we have to wait for interactive movies? Well, I don't reckon any of the current games except the On-Line efforts get even close: but even now, Lucasfilm are working on *The Secret of Monkey Island 2* for the CDTV. It could be the best thing to happen to the Amiga.

Games titles

Xenon 2 Megablast	**Mirrorsoft**	**£29.99**
Amiga port with extra CD sound: features new 3D stereo system!		
Sim City CDTV	**Maxis**	**£29.99**
Reworked Amiga port with neat additions and enhanced CD sound		
Classic Board Games	**Merit**	**£34.99**
American board games: chess, draughts, backgammon		
Psycho Killer	**On-Line**	**£29.99**
Mystery adventure, a homemade feel but proper CDTV ideas		
Hound of the Baskervilles	**On-Line**	**£29.99**
Sherlock Holmes in reasonably classy adventure		
Defender of the Crown	**CDTV Publishing**	**£29.99**
Amiga port of dated game, don't expect too much		
Battlestorm	**Titus**	**£29.99**
Wrath of the Demon	**Readysoft**	**£29.99**
Battlechess	**Interplay**	**£29.99**
Animated chess game, Amiga port		
Falcon	**Spectrum Holobyte**	**£44.99**
Famous flight sim, Amiga port with extra disks built in		
The Case of the Cautious Condor	**Tiger Media**	**£34.99**
Vey promising adventure ported from FM Towns CD-ROM		
Snoopy: the case of the Missing Blanket	**Edge**	**£29.99**
Defunct UK software house reappears: could be iffy		
Sherlock Holmes, Consulting Detective	**Icom**	**£44.99**
Adventure: looks likely to have very US slant		
Many Roads to Murder	**CDTV Publishing**	**£29.99**
Murder, Anyone?	**CDTV Publishing**	**£29.99**
Mystery adventures in On-Line Herewith the Clues style		
Spirit of Excalibur	**Virgin**	**£34.99**
Arthurian adventure in Defender of the Crown mould		
Future Wars	**Interplay**	**£34.99**
BAT	**Ubisoft**	**£29.99**
Unreal	**Ubisoft**	**£29.99**
Pro Tennis Tour 2	**Ubisoft**	**£29.99**
Don't expect to see UbiSoft's Amiga ports too soon		
Trivial Pursuit	**Domark**	**£29.99**
Very promising, lots of graphics and sound used wisely		

Educational titles

All Dogs go to Heaven	**Merit**	**£34.99**
Very little to this colouring book: could be Amiga port		
Fun School 3	**Database**	**£24.99**
Amiga port of popular educational games package		
MyPaint	**Saddleback**	**£29.99**
Amiga port of colouring-book style kids' paint program		
Animated Colouring Book	**Gold Disk**	**£19.99**
Mind Run	**CDTV Publishing**	**£29.99**
Intellectual puzzles as self-test		
North Polar Expedition	**Virgin**	**£29.99**
The famous exploration game, developed for CD-ROM		

To buy, or not to buy?

So, should you rush out and buy a CDTV? Well, I'd hang on for several good reasons. Firstly, wait to see what the magazines think of the titles: a lot of them look a bit poor at the moment, but some could be real treasures. Secondly, wait to see what the Amiga CD-ROM drive can do for you and how it compares with the CDTV plus keyboard and disk drive: you don't want to switch if a CDTV keyboard hikes the price £200 and you still can't run your expensive creativity software. Thirdly, round about the time the Amiga CD-ROM drive appears, the next generation of CDTV software should be imminent: then you can tell if it really is the next big step in home entertainment or not...



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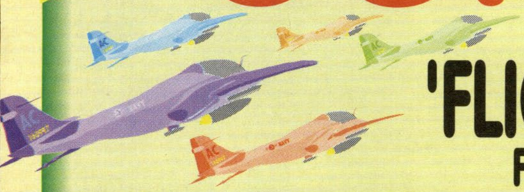
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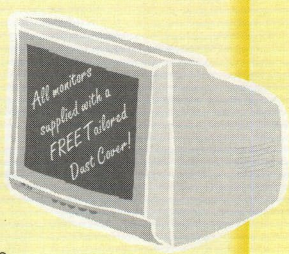
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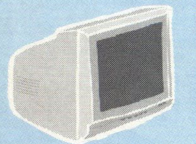
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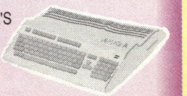
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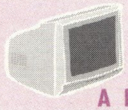
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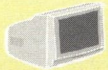
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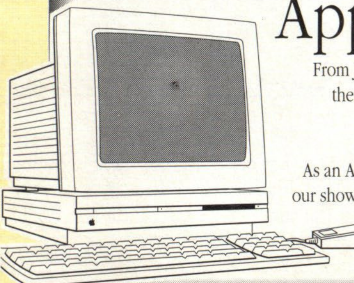
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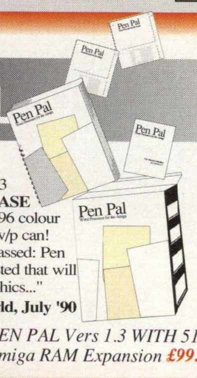
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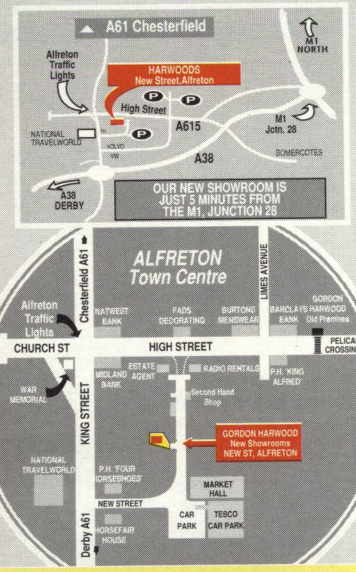
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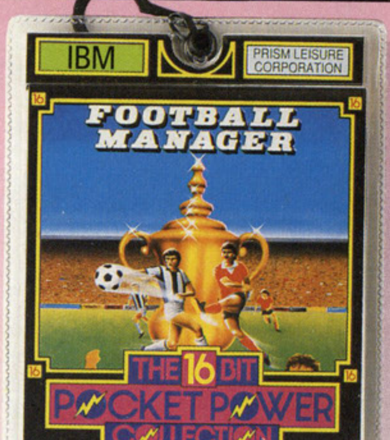
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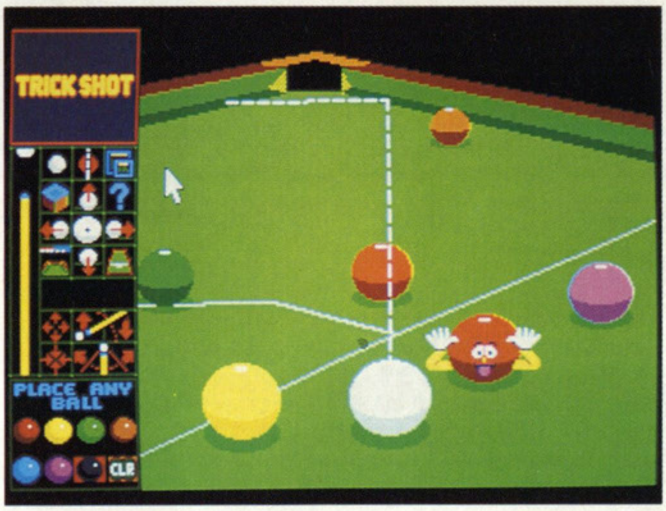
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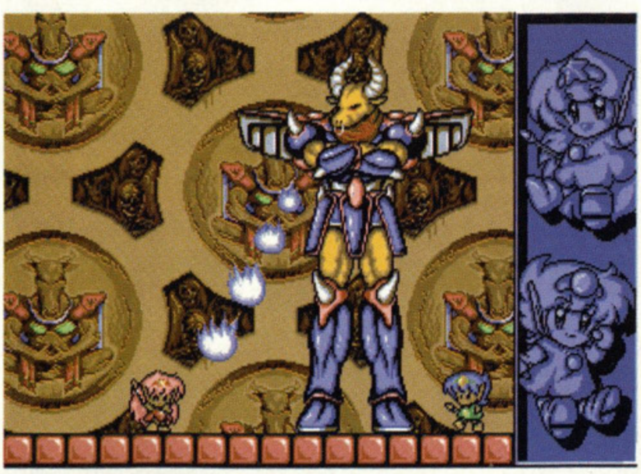
147 3D SNOOKER

Publisher
Virgin
Release –
September



Snooker is an ideal computer game, because few of us have either the patience or time to become skillful at the real thing. *Archie Maclean's* 147 3D snooker creates a totally accurate snooker table on the Amiga, so you can pot 'til you're blue in the face. Every single facet of the game has been observed and modelled so even miscues and 'kicks' happen. Fleshed out with a whole stable of opponents – who range from a humble pub-hustler right to top flight pro – winning is never going to be easy, but worth the struggle.

ROD LAND



Publisher
Storm
Release –
September
1991

Storm are taking a break from their regular diet of *SWIVs* and *St Dragon*-style shoot-em-ups to produce the ultra-cute *Rod Land.* Tam and Rit, the two stars, must fight off sharks, seals, bunnies, trapeze artists and elephants in order to rescue their mom. The only way they can survive is to collect flowers, use their magic shoes and the fabled Rods of Sheesanamo. Originally a Jaleco coin-op, *Rod Land* will be coded by the same team who converted the classic *Silkworm*, again from a Jaleco arcade.

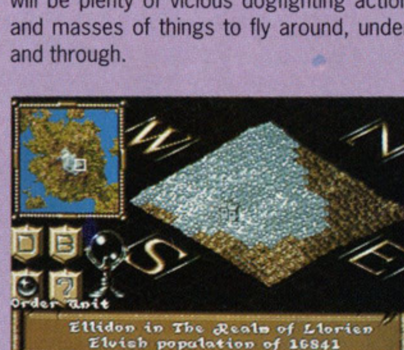
SHORT STUFF



The gloves are in US Gold's Final Fight.

Pugilists amongst us need only wait a month or so for the conversion of one of the most brutal beat-em-ups yet, *Final Fight.* A sequel to *Streetfighter*, this Capcom coin-op wooed punters with its enormous sprites. *US Gold* have just released the first shots of the Amiga version and the previewing begins soon.

US Gold have confirmed that they will be publishing *Jetfighter II* later this year. On the PC it is a massive hit, both for its accuracy and playability. It's designed by the same coders who put *FA-18 Interceptor* together, so you know there will be plenty of vicious dogfighting action and masses of things to fly around, under and through.



***Realms*, the latest from the *Graftgold*.**

Graftgold have started showing out their long-awaited game: *Realms*. The concept for the game was first roughed-out

Continued overleaf ▸

way back in 1985, and only now are the machines capable of putting these dreams into action. This is mainly due to the demands of the 'intelligence' of the 16 computer opponents who have to behave in a totally believable fashion. *Realms* should debut this September.

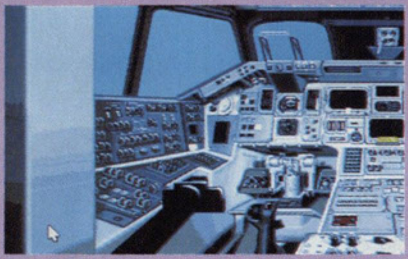
Fresh from France comes news of *Colours*, a puzzle game not a gang-war simulation of the film of the same name. It will apparently be simple to play, yet highly absorbing in the *Tetris* vein. The game should be released about mid-summer, so there will be something to do when the



Infogrames *Colours*, as easy as RGB.

West Indies have bowled us out for 17 runs (again).

Since the Americans won't let us on the real thing, *Vektor Graphix* and *Virgin* have designed a space-shuttle simulator, cunningly called *Shuttle*. This way everyone can try their hand at piloting the world's most expensive flying brick. Following real mission profiles and various secret missions, the game aims to be the most accurate simulation of NASA's baby so far.


So what does NASA stand for then?

PREVIEWS UPDATE

Or, why games we said were going to be ready, aren't:

ALCATRAZ
Infogrames
Still hasn't escaped final testing.

MEGAPHEONIX
Dinamics
Should be ready mid-summer.

NEBULOUS II
Hewson
Corporate troubles have delayed release.

ARACHNOPHOBIA
Titus
Still being coded.

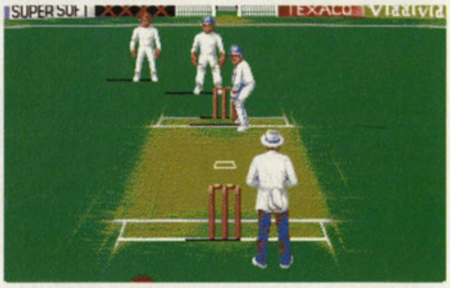
DRAGON FIGHTER
Idea
Release date not confirmed.

PREHISTORIK
Titus ■ June 1991



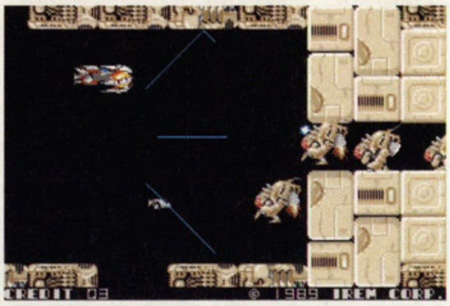
If cute is the flavour of the month, caves are the theme for the season. Following *Chuck Rock* comes *Prehistorik*, a leap-and-bash spectacular from French games peeps Titus. The star, Rik, is hungry and has to bash innocent dinosaurs over the head to get lunch and out of the level before the timer hits zero. Put together with a pinch of weirdness, Rik uses everything from balloons to floating platforms to flee his foes.

WORLD CLASS CRICKET
Audiogenic ■ July 1991



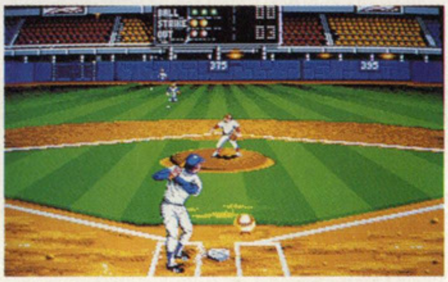
Cricket sims are like buses, you wait years for one then a whole bunch come along at once. Audiogenic's Oval offering takes an arcade approach, with huge white-clad sprites and complete control over both batting and bowling. Being a game of many different functions, cricket has rarely been converted to computer, but Audiogenic's 'arcade' approach could clean bowl this misconception.

R-TYPE II
Activision ■ June 1991



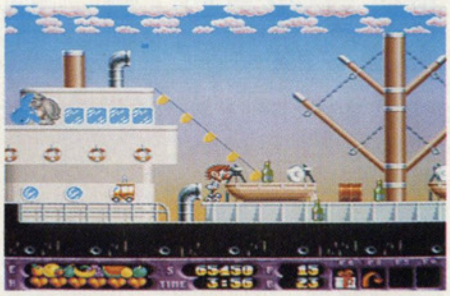
The Bydo are back! Yes in the sequel to the mould breaking *R-Type*, the R-9 fighter comes out of mothballs for another horizontally scrolling mega-death mission against the Bydo alien slime bags. Using even more outrageous weapons and drones, you have to fly through a tight metallic tunnel shooting laser-spitting aliens. If it can match the arcade sequel, then the Bydo body count should be high and the action intense.

RBI 2 BASEBALL
Domark/Tengen ■ Summer 1991



Play the major league on the field of dreams. RBI stands for Runs Batted In, and that's what you have to do in this simulation of America's national sport. It promises both the action and tactics of real baseball as you take on the role of coach. You should be able to choose two different style of game: totally realistic with completely authentic player stats and a hit-n-run variant for action freaks.

ROLLING RONNIE
Virgin ■ August 1991



Rolling Ronnie is a platform dash with a difference: the eponymous Ronnie wears skates. Ronnie is an errand boy, so, the plot has it, he is continually being stopped and given tasks to complete, which can earn him as much as 20 pence in one fell swoop! Lavished with colour and slickly smooth scrolling, there's a strong vein of tongue-in-cheek 'cheek' about the whole affair as Ronnie fights the hazards of everyday life – like the killer anglepoise lamp!

EXECUTIONER
Hawk ■ June 1991



Imagine a *Thrust/Zarathruster* hybrid with some glorious backdrops and torture to boot. *Executioner* puts you in control of a drone ship which has to be guided through a maze of tunnels in order to capture prisoners. These are then tortured for clues as to which planet to raid next. Though morally dodgy *Executioner* should be a real test of fine control and good guessing.

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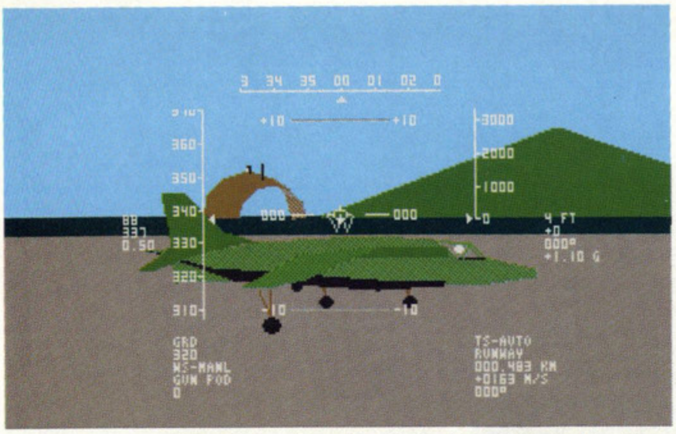
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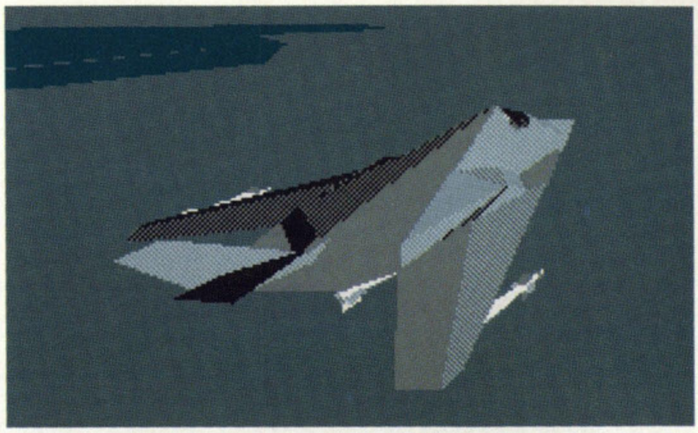
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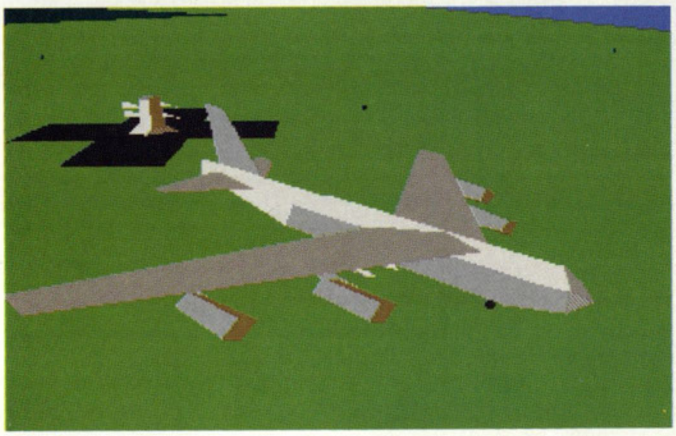
On the runway and ready to roll, as the *Birds of Prey* hits final testing.



40 different planes are on offer to try, fly and fry in the line of duty.

BIRDS OF PREY

Publisher = Electronic Arts Release = Summer 1991



The biggest 'Bird' on offer is the B-52 Bomber, slow but effective.



Fighting from sea requires those nasty carrier landings. Aggghhhh!

Birds of Prey has been in the pipeline for a long time, like four years worth of a long time. The game is the baby, well toddler, of the Argonauts, the coding crew who brought the world *Stargliders I* and *II*. Their initial aim was to create a single-plane flight simulation called *Hawk*, ostensibly based on the same 3D system as *Starglider II*. After four years of coding, though, the result is a very big and different game. A game that has outgrown the *Starglider* code and has evolved away from the *Hawk* concept and become *Birds of Prey*.

Soon after work began, the *Hawk* design underwent two radical alterations. It changed from a single-plane game to a multi-craft simulation which, in turn, forced a total redesign of the 3D system. The new system was built to simulate a complete world and it paid particular attention to the forces that actively affect flight. The Argonauts' logic argued that if a realistic (in physics terms) environment was created, then any accurate computer models of planes (in terms of flight dynamics) introduced into it would fly. Designing and programming such an accurate environment took time but it meant that in *Birds of Prey*, a plane's flight characteristics evolved and did not need rigid definition in the main program.

Judgements regarding the integrity of the Argonauts 3D system can only be made when the game is complete. *Birds of Prey's* graphics however, produce instant praise. Even the best 3D worlds look unnatural due to their dependence on polygon building blocks, but *Birds of Prey* offsets this handicap by introducing light-source shading and curves to the game. A 'solar' lightsource within the *Birds of Prey* world means that everything casts a shadow. The shape of this shadow is directly dependent upon its relative position to the 'sun', so any movement or change of position causes different areas to become shaded. The overall effect is subtle, implying greater depth than is normally found in such a 'flat' world.

Golden breakthrough

The Argonauts also managed to crack the problem of using curves in a polygon environment. In a world of straight lines, smooth curves do not add up and the algorithm that permits them was one of the final coding breakthroughs. When these have been fully implemented within the game, it should mean that the planes in *Birds of Prey*, look more like their real world counterparts than in any sim to date.

All the planes in the world are of course useless however, if there is no game to back them up. *Birds of Prey* paints a broad air-war picture, with players flying missions in support of allies on land, air and sea. Each side has a full range of either Western or Eastern Bloc planes, thereby guaranteeing the widest possible range of hardware and missions. As a stop-gap pilot in this air-war scenario, players will not only have to fly intercept missions, but supply drops, carpet-bombing raids and test flights too. In all, 12 different genre of mission are offered along with 40 different aircraft.

Birds of Prey has been a long time in the making. But it promises more than any simulation to date in virtually every department: with more planes, more mission styles and more realistic graphics – if it all comes together. With countless years spent in development and the dogged determination to see grand ideas come to fruit, it deserves success. The testing time will be this August.

TECHNICALLY SPEAKING

Main programming (overall game code) – Chris Humphries
3D graphics and general game code – Peter Warnes, Paul Gomm, Paul Reid, Jez San, Richard Clucas
Sound Effects – Giles Goddard
Missions – Ian Crowther
3D shapes – Danny Emmett
Maps – Anthony Smith
...but not all at once.



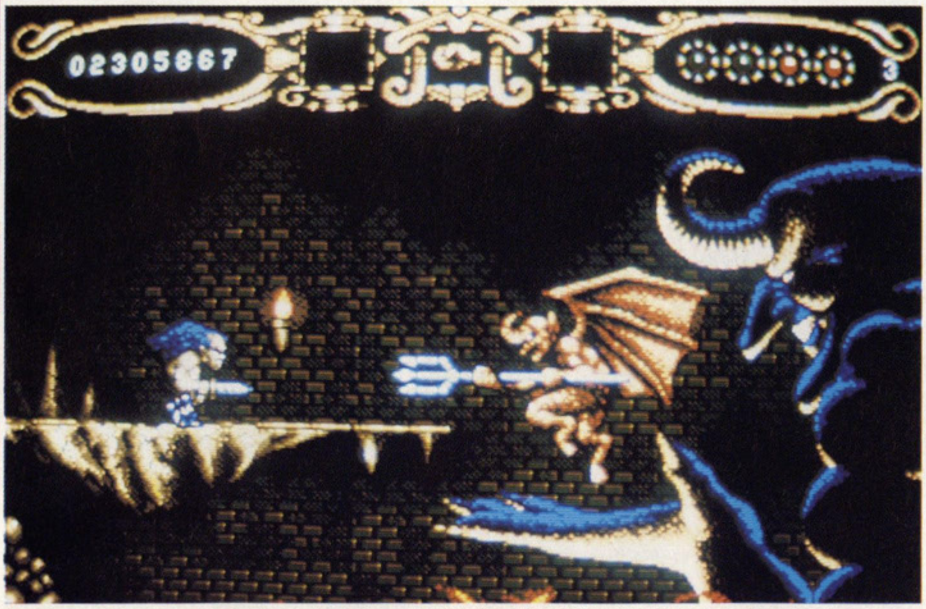
***Myth* sets a hero against all the forces of evil legends. The greater selection of fighting moves available on the 16-bit version allows far more close killing, combat sword-slinging action.**

MYTH

Publisher = System 3 Release = Imminent

The first temptation of coders is to tweak, especially when they're trying to upgrade an 8-bit classic to Amiga standards. Obviously, the graphics and sound of a great Speccy game need an overhaul, but the one thing that has to remain unchanged is the gameplay. Good gameplay isn't machine dependent and conversions can be disastrous if the 'soul' of a game is altered. This dilemma has been faced by System 3's programmers, as they work to turn the 8-bit hit, Myth, into a 1991 Amiga legend.

The major change the coders have had to contend with involves the central character. *Myth*, in its original Speccy form, sent an all-American boy on a rampage through four historical time zones, on the loose pretext that he was a legends buff. 16-bit *Myth* loses this cute edge and turns the hero into a Conan-style warrior. This allows true close-combat, an element which was somewhat lacking in the 8-bit incarnation where the hero was restricted to just a single punch.



Huge enemies are another new feature added to the *Myth* formula. The huge blue devil looms slowly from the firey pit to release a horde of demons to do his dirty work on level one.

MYTHICAL AWARDS

Myth was a game that caught the imagination of both the public and press, winning major awards and accolades all over Europe. In 1989 it won the Best Original 8-bit Game and Best 8-bit Graphics titles at the annual Industry Dinner – the Press and Publisher bash held to salute the year's best software. In Spring 1990 it was awarded Best 8-bit Game, Graphics and Animation prizes at the Computer Arena, the meeting of the games' industry distributors, publishers etc. What's more *Myth* came top in reader polls of both German and French magazines for the C64 version and won 'Format Gold'-style awards from 10 different 8-bit titles.

Legend

Myth involves leaping around various legendary hot spots – like Hades – collecting and using objects in time-honoured platform fashion. It isn't innovation that makes *Myth* a classic, but the quality of design and a finely honed gameplay. The puzzles exhibit the right blend of straightforward solution and off-the-wall answer all spiced up with a nice generous host of beasties, who are all employed to keep the pace up to maximum.

Myth 16-bit promises this same proven concept, souped up to sit happily on today's more potent machines. The graphics, for example, retain the same atmosphere as before but are now laced with fine detail and overall grandeur. Four different artists designed the four different levels, while the sprites were styled by yet another mouse maestro. The ratio of cooks to broth though, is not exceeded and each level has a highly-distinctive style, with the main character sprite providing continuity. When these factors are considered alongside the polished sprite animation, and truly enormous monsters it becomes obvious that *Myth* really has the potential to make the same impact with 16-bit as it did with 8-bit.

Live up to the myth...

Until the game is totally finished it will be impossible to tell if this new character works within such a well-judged formula. The arcade combat edge must not muscle out the established elements of puzzle solving and accurate jumping. *Myth*, in its heart, is not a beat-em-up and that temptation to make it one will have to be resisted. Others have made the transition, *Spindizzy Worlds* the prime example, using the Amiga's abilities to full where they suited and enhanced the game.

MACHINE SPECIFIC

Myth may have started life as a humble Speccy cum C64 concept but its innate playability proved to be a hit on other formats too. Nintendo, for example, happily snapped up the title when they were approached about the console rights, eager to have a title on both their NES and Gameboy consoles. Now the true test awaits as *Myth* hits 16-bit.



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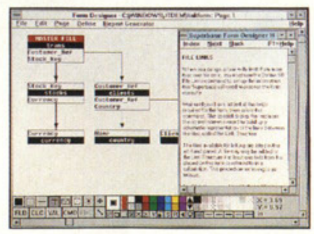
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SCREEN PLAY



STRIKE EAGLE!

F-15 Strike Eagle II from MicroProse: tactical flight sim or just a simple shoot-em-down? P.62

TOKI

Classic coin-op or average arcade? P.92

HERO QUEST

The ultimate board-game licence? Seek out P.74

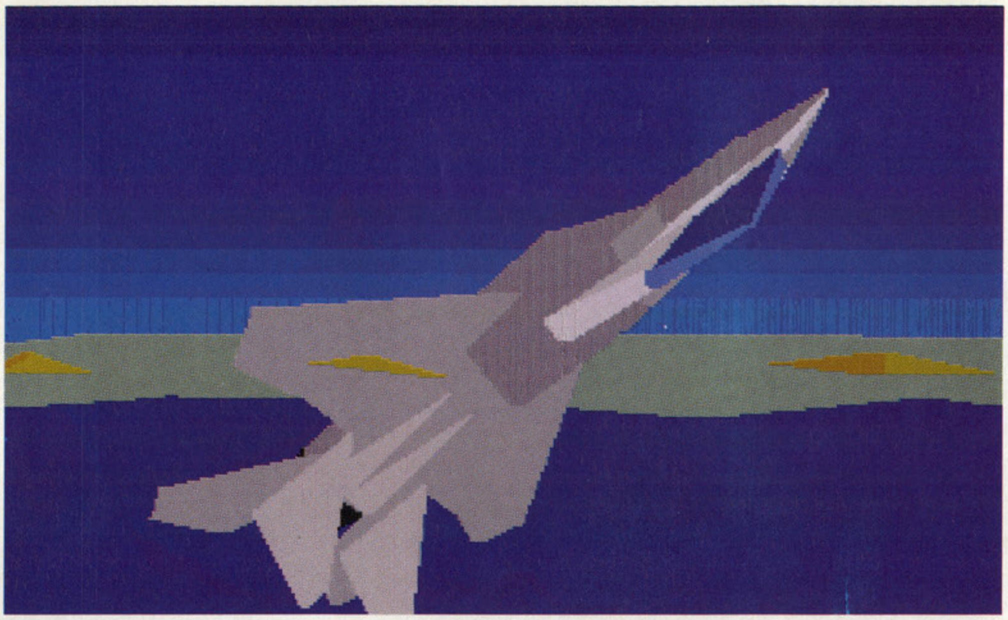
MEGATRAVELLER 1 – THE ZHODANI CONSPIRACY

The second biggest RPG in history finally hits silicon. But was it worth the wait? P.70

EYE OF THE BEHOLDER

Is there life after Dungeon Master? SSI think so, see P.82

The Screenplay team are Maff Evans, Trenton Webb, Pat McDonald, Neil Jackson, Frank O'Connor, James Leach and Adam Waring. Veteran game-players, they aim to bring you the most authoritative, in-depth reviews found in any magazine. With no ego trips or formulated style to distort reviews, you get one clear opinion of each game's relative merits and faults. Every effort is taken to ensure the games that Screenplay reviews are totally finished, so what you see on the page is what you see on the shelves.



F-15 puts you in the hot seat of the USAF's front-line air-superiority fighter craft. A multi-role aircraft it can fly both intercept and strategic bombing missions. Flying F-15 can be hazardous to more than your health because your lunch, as much as your life are likely to be lost whilst hot dogging with the Soviets.

F-15 STRIKE

MICROPROSE ■ £34.99 Joystick, mouse,

Strike Eagle ready for take off! hisses through the intercom. You're sat at the end of a runway, fully armed and fuelled, ready to take one of the USAF's finest warplanes up into the fray. The F-15 is a classic fighting craft, capable of both air-combat and ground-attack. But with F-16s, FA-18s, F-19s, Falcons, F-16s and MiG 29's already flying, can even an F-15 simulation offer anything new?

Flight dynamics

F-15 puts you in the pilot seat, allocates a mission, dumps you at the end of the runway and then tries to shoot you down: it's an action simulation. It throws you into the fighter jock front line, in six different warzones, over four different levels of difficulty. These options are all that lay between loading and the airfield, so after a quick briefing about mission objectives, it's time to climb into the cockpit and hit the burners.

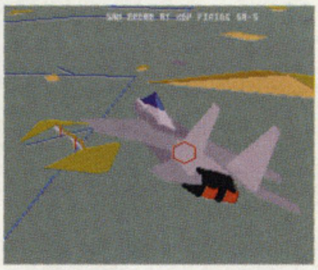
An odd thing happens at the end of the runway. As the screen fades up and you scan for dials, your navigator speaks.

"Strike Eagle (is) cleared for take off." Unexpected and authentic, the end of the message is even swallowed in a mass of static. Cranking up the engines for take off, elicits another sound surprise: the whine increases in pitch as the power and speed increase. Both effects add realism, but have been rarely utilised in flight sims. There's little time to listen to anything ,though, as the end of the apron rushes forward and the F-15 hits the sky.

Nature of the beast

Once airborne the F-15 reveals itself to be a smooth flying, highly dextrous beast. It turns tightly, handles well and climbs at a rate few can match.

The cockpit layout is similar to that of *F-19* – MicroProse's last flight sim – with map, radar and targeting system sitting just below the canopy. There are no dials to clutter up the display, it's just





(Left) The F-15 swoops in for a shot at a city in Europe. (Right) From missile-view you see the Maverick weave its way to destruction.

Where Strike Eagles dare!

How difficult?



Your choice here, Rookie through to Ace, determines how tough the opposition will make life for you. Rookies are ten a penny, but a living Ace is a rarity indeed.

Mission briefing



Before hitting the skies you're briefed on the mission's specific objectives. It tells you where to fly, what targets to expect.

Ground control

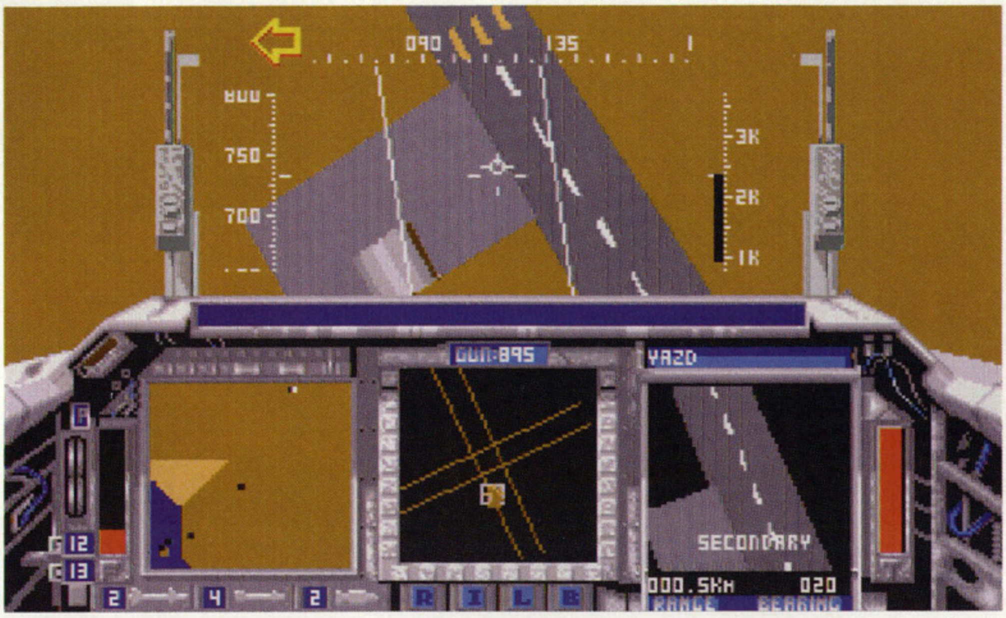


Four different control methods are offered. A joystick is OK, but the mouse is more accurate. Best though is an analogue stick.

So what happened next?



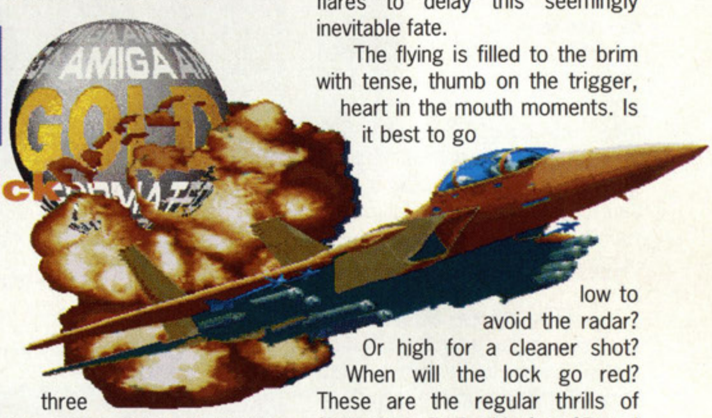
After a flight you get a detailed run down of what happened.This usually concerns what you shot and where exactly you died.



Pulling up may look the obvious move to make, because the ground seems all to eager to introduce itself. Unfortunately this is also the best way to use a Maverick against a large target. Somehow you know the guy who invented it never had to use it. If he'd played *F-15* maybe they'd have made it safer to fire.

EAGLE II

keyboard and analogue joystick





Using the exterior views you can fly the plane while 'sat' outside. It's spectacular but dangerous, as no flight information is given and you have to guess such trivial things as altitude and velocity .

the three screens and a bank of warning lights. The side views show both (inactive) side panels and the outside world. Behind sits the navigator who, for the moment, is strangely silent.

The Head Up Display (HUD) and weapons' system are clearly displayed and easy to read. Acquiring a target involves choosing a missile – either Sidewinder, AMAMMRAM or Maverick – and then designating a target, by thumping the 'T' key. Once locked the target is highlighted in a white box: when it comes into range this changes to a white hexagon, then red. Red indicates positive lock, the best time to hit 'Return' and fire a clean kill. A whooping roar accompanies the missile launch and good hits are rewarded with your navigator's praise. Smashing a primary target with a single shot for instance, earns a rather enthusiastic "bullseye" from the boy in the back.

What's the damage?

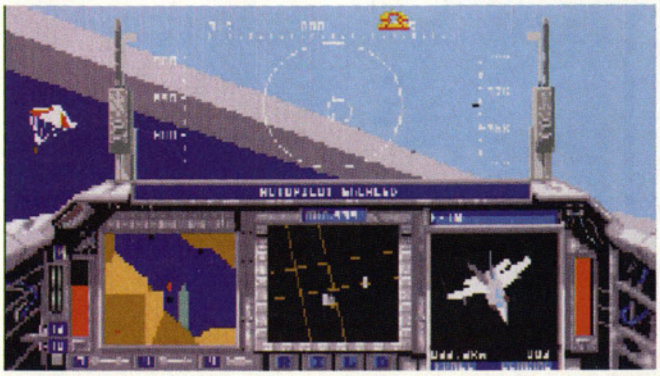
In combat you are always outnumbered. The difficulty level determines how many foes you will face and how many hits the F-15 will take. 'Rookies' can be hit all day, but 'Aces' had better watch their tail or they will be flying a glider home. Hits directly affect engine power, slowly sapping thrust until you fall out of the sky. Fortunately you've ample supplies of missile-confusing chaff and flares to delay this seemingly inevitable fate.

The flying is filled to the brim with tense, thumb on the trigger, heart in the mouth moments. Is it best to go low to avoid the radar? Or high for a cleaner shot? When will the lock go red? These are the regular thrills of flight sims. *F-15* adds fast 3D and good sounds to the mixture, overloading pilots with information. *F-15* is at its best when the missiles start to fly, the warning claxons sound and the knuckles whiten on joystick in anticipation of that one good shot at your primary target.

The real deal?

F-15 is an exciting and accurate sim. Realism alone cannot carry the day though, because there are already too many different types of planes in the Amiga airbase.

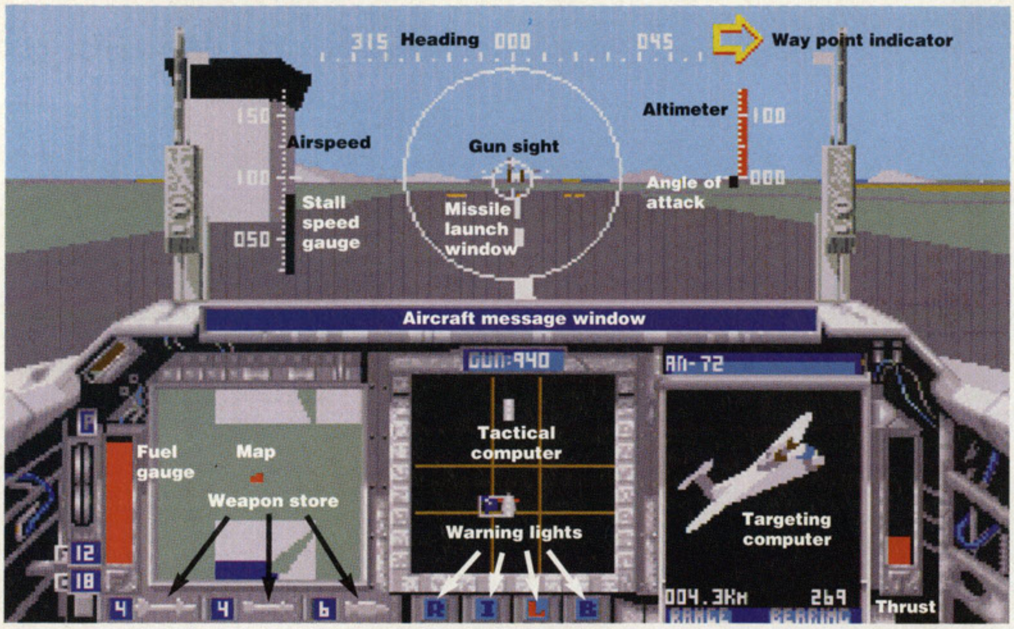
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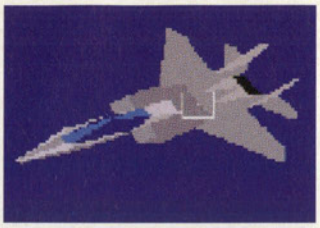


Good kill Red Leader! Scrub one Soviet MiG, the pilot can be seen floating to Earth out of the left side of the cockpit. It is strangely hard to resist the temptation to blast the parachute though.

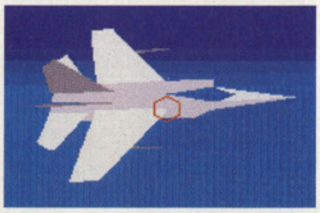


A glance around the cockpit reveals some smart incidental graphics. Both sides have different panels while behind (inset) the navigator is sat, petrified and swearing never to fly with you again.





The F-15, as seen from an enemy plane on reverse tactical view. It's going to be a close pass, so don't forget to wave.



Tactical view lets you see what you are up against. This time its a duff MiG 23, easy prey for a good Strike-Eagle pilot.

The mechanics of the simulation have to serve the greater purpose of a game.

Prior to *F-15*, the flight-sim roost was firmly ruled by *F-19 Stealth Fighter*, which best combined realism and gameplay. *MiG 29* was the best 'simulation' but it was hampered by a lack of missions. Falcon had the best all round graphics, but was a bit long in the tooth.

Fighter Sim

F-19 is a strong aircraft simulation that's bonded firmly with a tense aerial game of hide-and-seek. *F-15 Strike Eagle* brings its gaming muscle to bear in the form of speed. The fast 3D enables high-speed dogfighting against multiple foes, giving *F-15* a shoot-em-up edge. An edge, further sharpened by the relationship of damage to thrust. *F-15* could even be considered a 3D jet fighter shoot-em-up that replaces the life meter with an engine gauge.

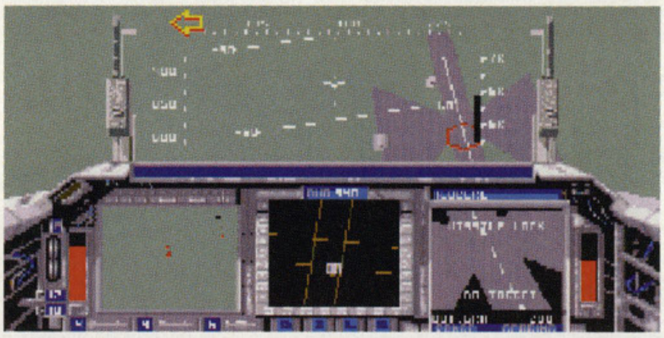
Such comparisons with *F-19* are unavoidable. Both games share a similar mission-selection process, many similar warzones and similar foes. The 3D environment, as seen from the cockpit, looks familiar, as do the tactical screens. They are however, two highly different games to play. *Stealth Fighter* is a strategic simulation that stresses the avoidance of combat. While *F-15* actively encourages battle and places action before tactics. To this end *F-15* sports fewer controls than *F-19*, because the test here is not flying but fighting.

Combat rock

F-15 packs a swift, action-packed punch. The power is supplied by the frequency and ferocity of the combat, while the speed comes from the excellent 3D. It sports the best graphics of any simulation to date, and uses sound well to create atmosphere. *F-15*, though, is a new style of flight sim. Here the ability to accurately model an aircraft is implicitly accepted and it's what you do while out flying on the missions is what matters.

And if it's combat you're after – with slightly less emphasis on control and more on action – then *F-15* could prove an ideal sim. Its not the authenticity of the the aircraft's feel that make it special, but the quality of the airborne, roller-coaster thrills. And there are plenty of them, 12 o'clock high, in six different skies, eager to do battle with the Strike Eagle.

Trenton Webb



On the first pass the F-15 is too close to get a good, clean kill. It's fire and die or pull up and try again. The planes who are based there, though, won't be that pleased you're trying to bomb their house.



A better pass on the airbase yields better results, if the Maverick doesn't get them then the cannon will. Chew that tarmac up and see those Soviet birds fly for another nest. Life a bitch and then...



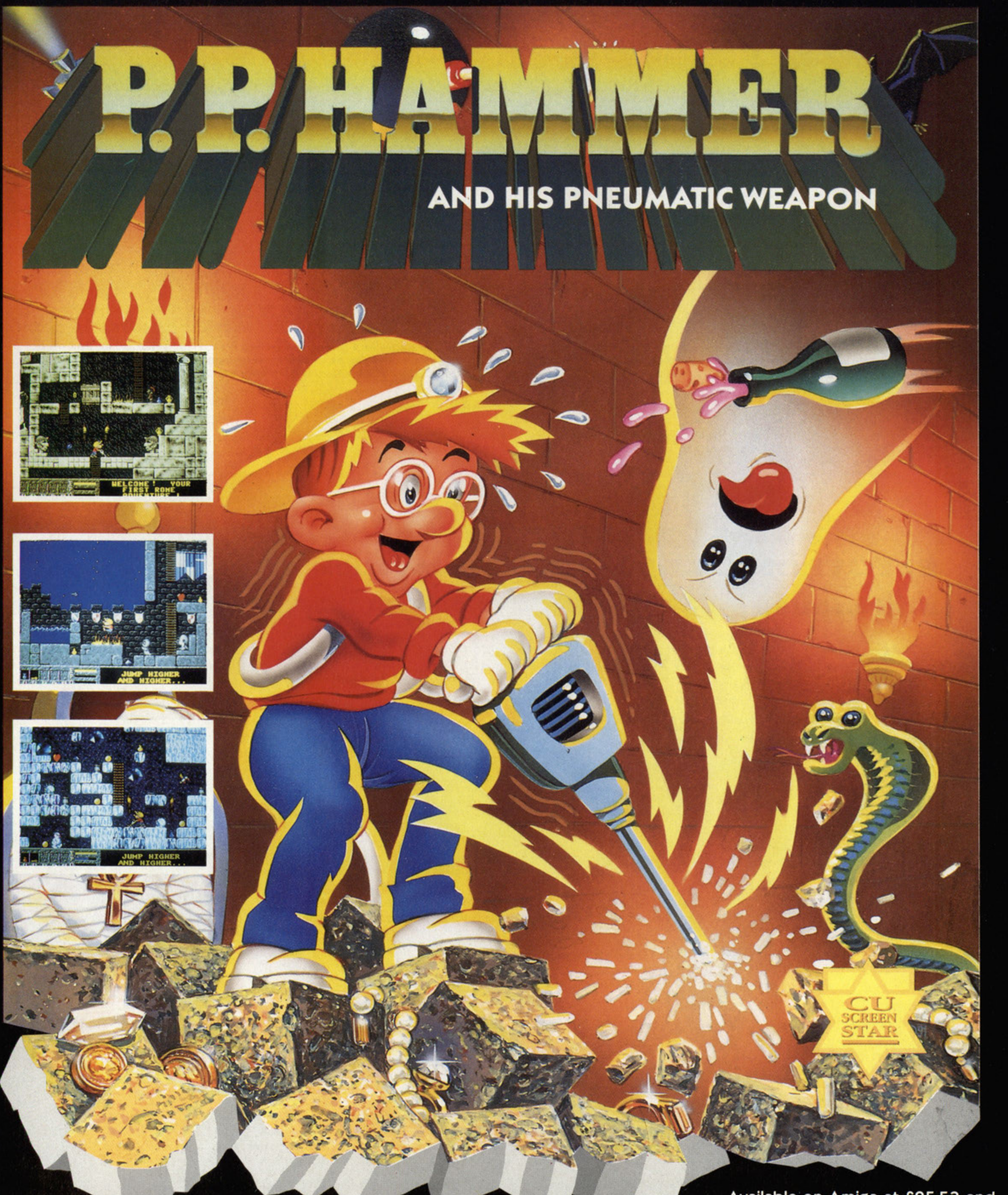
Each debriefing is followed by a special graphics screen. This death screen what you'll see most of at first, but after a bit of practice, the medals and promotions start rolling in. You can save pilots to disk so it's worth the blood, sweat and fear to stay alive.

IN THE WAKE OF YOUR HORRIBLE CRASH YOUR FAMILY AND FRIENDS MOURN YOUR LOSS

VERDICT

- The game lacks the depth of *F-19*, but has masses more action.
- Speech and sound effects are used well to create atmosphere.
- Excellent 3D, conveys a striking impression of both height and speed.
- Incredibly fast and furious, all-out fighter of a flight sim.





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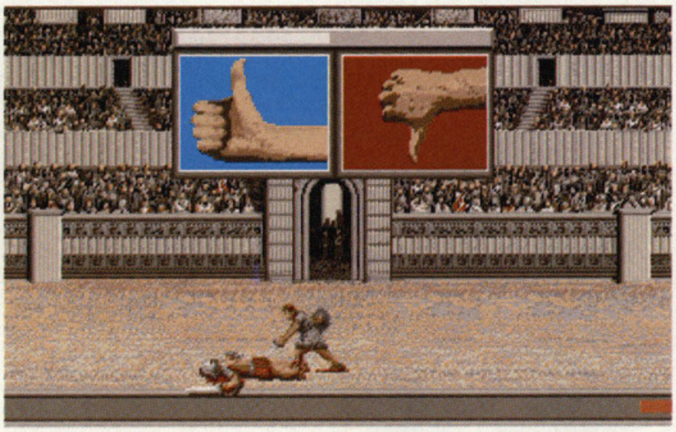
On the battlefield troops are guided by the preselected overall tactic. These can then be amended by selecting giving units individual directions. They must however be within earshot of their general.

CENTURION – DEFENDER OF ROME

ELECTRONIC ARTS ■ £29.99 Joystick and mouse

There is a tide in the affairs of men which taken at the flood leads on to fortune. Omitted, all the voyage of their life is bound in the shallows and in miseries". *Centurion – Defender of Rome* gives 20th century legionaires the chance to try their career surfing skills during the halcyon days of Caesar.

Centurion essentially fuses together a war-game and test of logistic skill, as you try to battle from the rank of Officer up to the title of Caesar in ancient Rome. Success is dependent on both battlefield victory and popularity amongst the peeps. Blood, bread and circuses will keep the home front happy; a necessary foundation stone for the construction of your own personal Empire.



Gladiators provide good PR. After controlling the battle you must decide whether the loser lives or dies, depending on the fight they put up. Yet you still have to pay their wages even if you have them killed!

Give unto Caesar

Centurion falls into two very distinct camps: foreign and domestic affairs. Foreign problems are initially close encounters of the warring kind. Arriving in a strange land you tell the natives they are now Roman subjects (not citizens) in a friendly, diplomatic or aggressive manner. To start with, all meet the same reaction and a battle ensues. Victorious centurions may plunder the nation or try to woo them into subservience.

Once conquered the country is controlled using the domestic commands as used in Rome. You levy tributes from the people to gain cash or hold extravaganzas to keep them sweet, depending on the popular mood: which swings from content to rebellious.

First the game assaults you as a war sim, with legions sweeping around Europe bashing armies, using authentic tactics under battle conditions. Then comes the population management side which is less inspired. At every game turn you have the chance to set the rate of tributes. Harsh demands turn the folk against you, while letting them off causes cash-flow problems.

Money is needed to rebuild or establish new legions, but it is also vital to keep the populace sweet. Chariot races and gladiator challenges put a large whole in the wallet, but provide sub-games where extra cash or credibility can be earned. For glad' matches you control one fighter, the action is slow, as you try to kill and entertain. When you are chariot racing there's more scope as you can bribe to affect, and bet on, the result. Neither stand up to the battle sections and with the continual cash shortages prove to be little more than irritants.

Loads

The graphics of *Centurion* are of the highest quality, giving this historically strategic jaunt an epic quality. The downside of this is that there are a large number of loads. Hard drive or second drive owners are fine, but single-drive users prepare to get those drive fingers flipping. The style of the graphics underline the games strength's with a visual assurance.

Centurion – Defender of Rome pits you against the world and it often feels like it. Just when a strategy begins to work, a barbarian horde drops by to smash your dreams. You can control your own destiny on the field of battle, but elsewhere there seems little else to do other than respond to the game's prompts – "the people of Rome are bored and demand a circus". As a management sim, the lack of flexibility inhibits long-term interest, while the battlefield scenes are fascinating exercises in how man used to fight and demand deeper study.

The compaction of history helps too, as Hannibal and his elephant friends provide some lasting surprises from an early stage. *Centurion's* gameplay army is composed of graphics, management puzzles and tactical warfare simulations. The two flanks cut swathes through enemy lines, but the centre falters slightly – although it does not break. This leaves the Roman army as a strong foe that's slightly weaker than it should be.
Trenton Webb

VERDICT

- **Exceptionally good looking strategy game.**
- **Repeated disk swapping and loading spoils atmosphere.**
- **Battle sequences are easily controlled and tactically accurate.**
- **Gladiatorial sub-games are a disappointment and often annoying.**
- **Enjoyable history bash, with a nice sharp, strategic edge.**

79%



Just when you thought the Quest For Glory was over, your erstwhile chum Abdulla gives you a sob-story about some feline-headed pal of his going AWOL from the city of Shapeir (where you are). Although it means another arduous adventure, you generously decide to go and find him.

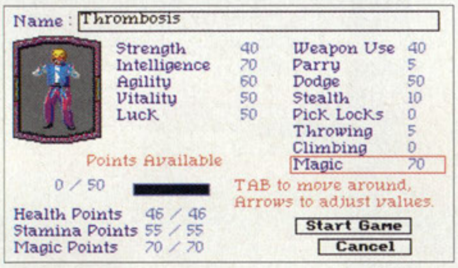
TRIAL BY FIRE

SIERRA ON-LINE ■ £40.85 Mouse

You're going to have to be brave and fearless now. You're going to need reserves of courage you didn't know you had. Because, as you cautiously creak open the box of *Trial By Fire*, lurking inside are a total of eight disks.

Yes, it's a big adventure in the traditional Sierra manner. This means that you move your character around the screen (and around your world) using the cursor keys or mouse, examining things by clicking and occasionally typing in other commands as and when you need them. Gradually you should gain enough information to enable you to embark upon a large, dangerous quest.

The Sierra system is designed to be flexible; you can ask about everything, visit every location and spend ages investigating blind alleys all because of the (very high) level of detail throughout the game. It contains much that appears extraneous to the quest you're embarking on, but makes all the difference when you're playing. All the locations have 3D graphical representations and you'll need to look carefully at everything because many of the clues are visual. The cities in the game are well populated by various breeds, and you can converse or trade with any of them.



Setting up your character is an important business. You must assign your set number of points to each skill you want your character to possess. Usually it's best to forget poncy magic make him rock-hard with a knife.

Eastern promise

A cosy Eastern atmosphere is engendered by the game, and after playing it for a while you'll realise how much thought and love has actually gone into the crafting of it. Its major strength lies in the solidity of the ideas and the level of detail. Smaller sub-sections like the combat resolution don't seem quite the same level of quality, although they work very well and maintain the feel of the rest of the game.

Trial by disk

If you love to immerse yourself in alternative realities of this magnitude, you will find *Trial By Fire* may well spirit you away for weeks on end. It's a mappers dream and, if you're into the genre (and can put up with the rife American middle-class humour), you might love it. With eight disks, you'd expect a lot of detail and a lot of well thought-out gameplay. It's certainly here, but there's a heavy cost to bear.

Unless you have eight disk drives or an absolutely huge hard drive your arm will begin to ache from changing disks. Your beard will grow long and grey and the seasons will also roll by unnoticed as you wait for the sections to load and reload.

On screen movement and action isn't exactly fast anyway, and until you get used to controlling your character it all feels like a clumsy slow-motion dream sequence. You will pick it up after some time, but don't be in any great rush with *Trial By Fire*: you'll need to time your playing sessions with a calendar.

James Leach

VERDICT

- One of the biggest adventures around, it crams in amazing amounts of detail and a lot of atmosphere.
- The plot and logic are very well thought out and there's a strong vein of humour throughout the program.
- The game runs along slowly with long waits between screens that obstruct progress and soon grow irritating.
- Eight disks and masses of swapping!



A THOUSAND AND ONE ARABIAN NIGHTS

Before you disappear out of the city in a random direction, try and collect all the equipment you think you'll need for the trip. Obvious objects include a weapon, compass, map and rations for the journey. Or you could leave as you are and hope to mug some fellow traveller on the road...



Heading off out of Shapeir is a seriously unwise move alone and without much water. Caravans and Traders often travel across the burning, shifting seas of sand, so you'd be better off hitching a lift with them (and nicking all their grub and water).



A vile brigand has crept up on you in the desert. The fight screen allows you to execute nine attacking moves. It all happens in realtime, so if you're slow you may well be in for a slashing. The combat stats (Hit Points) are displayed during the fight



The brigand has been dispatched neatly by some rather nifty dagger-work, you can search his smelly body for any objects and weapons. Anything you find there will be an added bonus, rather than vital, but then again it all helps, doesn't it?



Jumping onto the floating platforms to get away from that tank won't work you know. There are all manner of flying wotsit thingies swooping in from above, primed for the kill.



Hiro tries a daring manoeuvre by rushing straight up to one of the enemy gun emplacements. Quick! Weapons out before it starts firing the deadly scorch-o-ray and fries Hiro to a crisp.

SWITCHBLADE II

GREMLIN GRAPHICS ■ £25.53 Joystick

The Cyberworld of Thraxx is under threat. Thousands of years ago, the evil Havoc tried to destroy the Bladeknights by destroying their sacred weapon – the Switchblade. One man managed to break free of the tyranny and battle through to defeat Havoc. His name was Hiro.

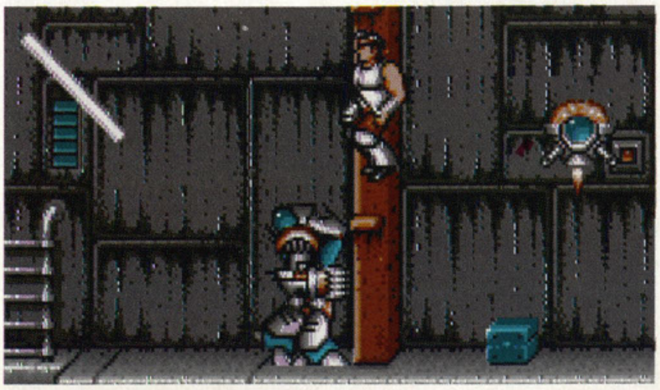
The Lord of Chaos

It appears Havoc escaped after the last battle, waiting to return to the Cyberworld and dominate its people. The volcano has become active again and earthquakes shake the surrounding area. The people of Thraxx have discovered a note from Havoc, proclaiming himself ruler of Cyberworld and threatening to cause mayhem unless they yield to his will. But there is an alternative.

Hiro's descendants have ignored the derision and scorn heaped upon them and continued to bring up their sons in the tradition of the Bladeknights. The last in the line, also named Hiro after his esteemed ancestor, is willing to take up the fight.

You take control of Hiro in his quest to defeat Havoc for a second time. To begin with, Hiro is armed with a sword and a multi-function Cyber Arm. In order to use the arm, Hiro must pick up weapon packs along the way. These turn the arm into a high-powered weapon, capable of firing various types of missile. More powerful weapons can be bought in shops, but in order to collect money, Hiro must kill enemy robots and pick up the orbs that they leave behind.

The mission takes place over six levels, each covering a different scene on the way to the volcano. You must guide Hiro through each level and destroy the guardian to collect a Fire Blade token, which will allow him to continue to the next stage.



Using his athletic prowess, Hiro hurdles over a marauding guard. But that drone needs to be watched and that beam looks pretty unsafe!

One more into the base, dear friends

Switchblade II's strength is its graphics. The small sprites and flick scroll of the original have been replaced by large, colourful characters and smooth, full-screen, multi-directional scrolling. The first level is pretty much carried over from the original, with new rooms only being discovered by walking through a doorway, climbing a ladder or smashing through a wall. The higher levels are in the style of arcade beat-em-ups such as *Strider*, with Hiro having to leap around platforms bashing enemies with his sword.

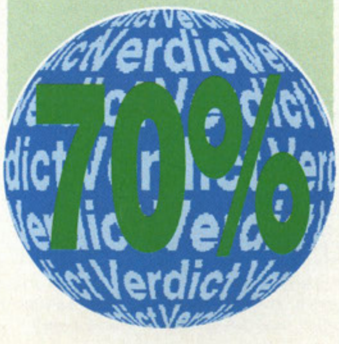
The control feels comfortable enough too, with Hiro moving in good response to the joystick commands. The problem is that *Switchblade II* isn't anything new. The original had a novel method of exploration and cutesy graphics, the sequel ends up being just another arcade beat-em-up.

There are niggles which crop up occasionally, for example it is impossible to get past the end-of-level guardians without losing at least one life. This means that the rest of the game is simply an exercise in finding bonus lives and collecting weapons and energy pods. Where is the fighting skill? Where is the exciting skin-of-the-teeth battling with the guardians, in which the best fighter wins through? Not here it seems. Completing a level is more a matter of luck and how many lives you've managed to amass. This reduces a good-looking game, with the potential of being comparable to some of the top coin-ops, into a pretty dull and repetitive hack-and-slash variant.

Maff Evans

VERDICT

- **Rather stylish graphics and sound are extremely attractive.**
- **Fluid movement and responsive fighting actions make Hiro very easy to control, allowing the player to get stuck in quickly.**
- **The annoying quirks make the game highly frustrating.**
- **A basic amalgam of a few established games, which give more of a feeling of déjà vu rather than excitement.**



Sometimes a game comes along that breaks the mould. There have been hundreds of games that use established techniques – scrolling shoot-em-ups, beat-em-ups, platform games and (more recently) 3D vector graphics. They often lack background and story line, the elements that form the basis of any game.

MegaTraveller 1: The Zhodani Conspiracy has an immense background. Set 5000 years in the future, the game is played through eight different star systems in a border area known as the Spinward Marches.

The Marches lie between the mighty Third Imperium (the good guys) and the Zhodani Consulate (boo, hiss). To date there have been four bloody wars between these states, always started by the Zhodani and always ending in a stalemate. This time they've changed their tactics .... They have financed rebel insurgents inside the Imperium. With Imperial forces tied down and spread thin on many worlds, the Zhodani hope for a rapid conquest.

The only way to stop this happening is to gain the key to the computer records of the conspiracy, and hand the information to the proper authorities. Then you've got the job of apprehending the head of the conspiracy – a powerful business executive called Konrad Kiefer.



Lenera Raclor is an agent working for the same company as Konrad. She gives you the rough story line, a few items and promptly does a runner when the shooting starts.

MEGATR

EMPIRE ■ £24.99

Designer players

Before you get down to saving the Spinward Marches, you must first create the right team for the job. *MegaTraveller* is a role-playing game – that is, rather than playing a preset hero, you design your own. Up to five characters can be used in the same party who stick together through thick and thin.

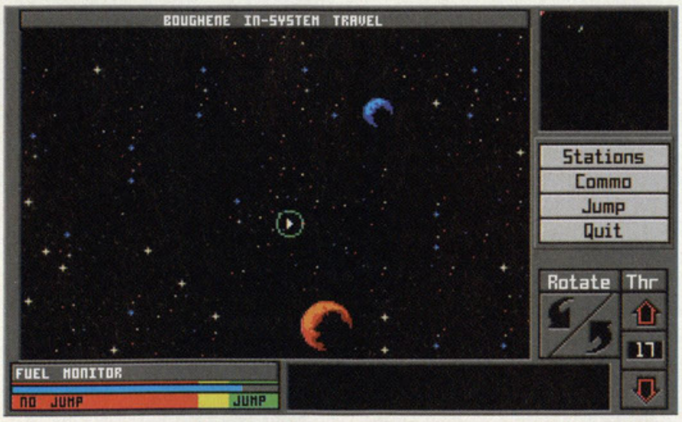
A set of dice are rolled to determine the basic statistics: these are strength, dexterity, endurance, intelligence, education and social status. If you don't like the rolls, click the mouse and a new set appears.

A character starts life at 18, and can try and enlist any of five services – army, navy, marines, merchants and scouts. Every four years, a character is assessed and skills can be learned. Skills are used for most things in the game – from knowing how to use a sub-machine-gun to talking posh (liaison) or common (streetwise).

After so many years in the service, the character either gets thrown out or retires. Long service is rewarded with a monthly pension, and you can also muster other benefits like a weapon, vacuum suit etc.



Ground combat can be a lot of fun. Here the party are taking on one of Konrad's thugs, with varying amounts of success. The type of armour a character wears is very important. For instance, lasers are totally ineffective against reflec.



This is about as exciting as the space-travel screen gets. Your ship jerks around the screen in search of a planet – actually getting into orbit can be a chore sometimes.

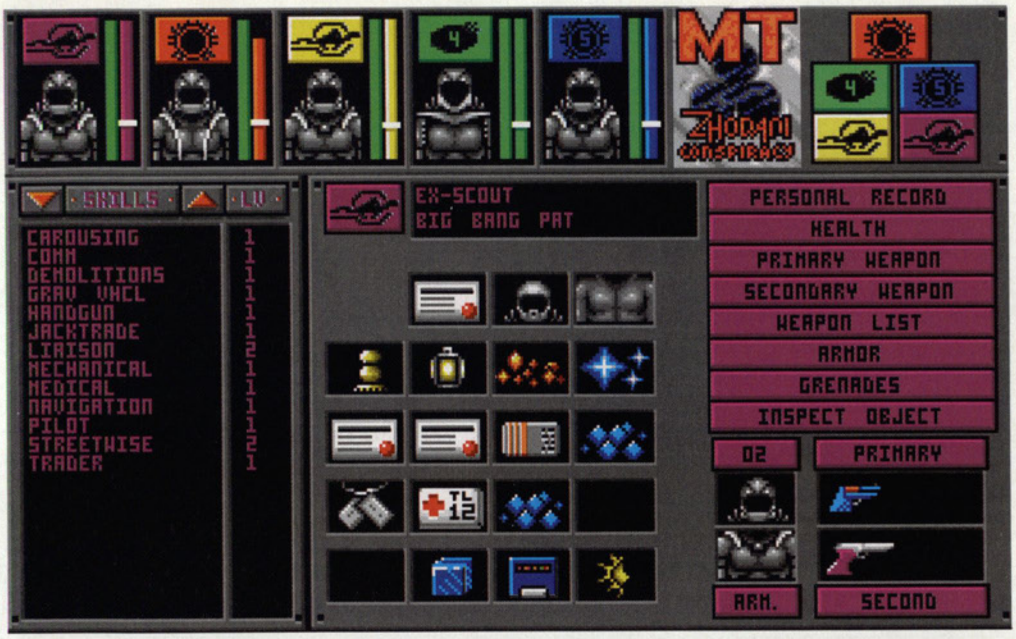
I LOVE THIS GAME

The ground combat is excellent. You order the party to break, and they separate into five figures. Orders can be given to each character – this action is frozen until you've finished, and the combat is then played out. Selecting a character means that you can take over the firing yourself, leaving the rest of the party as backup. Blazing away with a PGMP12 or tossing bundles of grenades is just FUN!

The selection of weapons is awesome – daggers, handguns, laser weapons, rifles and grenades are just the main categories. You want a bolt action rifle? How about an assault rifle, or perhaps a rocket launcher – lots of things to try out on the hordes of Kiefer Konrad.

The still graphics of the people you meet are good. Hivers, Aslan, Vargr, Droyne – the aliens look really alien, and the humans are hand-drawn individuals.

I can't think of any other role-playing game which has the depth and richness of what's going on. *The Zhodani Conspiracy* has many subtleties, for instance libraries where you can go and read common local knowledge of the planets, or the Traveller's Aid Society which gives planetary information.



Here's one of the characters from my party. 'Big Bang Pat', an ex-Scout, has lots of experience with starships, as well as communication skills. He also has the unusual skill of demolitions – hence the name.

AVELLER

Mouse and keyboard



The Imperial Starbase on Alell is a definite stopping-off point. Here you can exchange the dog-tags of wanted criminals in exchange for bounty money. There's a 10 most wanted list- the opposition varies from very good to an inept clown who stabs himself.

I HATE THIS GAME

Every time something moves on the screen, it jerks. All the moving graphics look small, blocky and quite pathetic. The scrolling is eyewatering, and all that the special effect is, to indicate a jump of billions of miles through space, is a red screen flash! State-of-the-art ... I don't think.

Piloting the Interloper is best described as a very naff version of Asteroids. There are icons to click on for rotate left and right, thrust and break - but the graphics are so ill-defined that you just can't tell which way you're moving half the time.

Although the game bangs on about role-playing, characters have few needs and wants - they never eat or sleep. I know that plenty of games have features which humanise computer heroes - why not this one?

If you've a hard drive the game will go onto it, but the disk access could drive you insane. Every time you walk in a shop or a spaceship, the screen goes black and you're left waiting.

Why? Well, the manual states that the game will work on a 512K machine, but it doesn't - there's a big '1MB only' sticker on the front. I put the whole thing down to poor programming. I just hope that the next one takes full advantage of 1MB.

Game on

It all starts in a bar on the planet Efate. The party is discussing ways to make a fortune, when Lenera Raclor bursts in and tells you the plot. She also gives you the conspiracy's plans on a computer hologram, one of the decoding keys to make it readable, and half an Imperial seal (to identity you to the next contact). She also gives you 30,000 credits in cash and the starship Interloper – what a nice girl.

Unfortunately she's been followed by a band of Kiefer's heavies. They take a good look at the scene before them and open fire – time to run away quick. When you get to the starport you discover to get to the planet Bourghene (where your next contact is) means travelling further than the ship can go at one time. The main obstacle is earning two million credits to buy a big jump drive, to jump the distance so that the main game can continue.

Playing takes some getting used to – if you don't read the large manual the party will get blown away quickly. All you do is point and click the mouse where you want to go, and the party (displayed as a single character – the one in front) walk towards it.

It's not just you running around all the planets (there are 28 places to go). Various other people wander about, and you can always go up and talk to them. Mostly they respond with "Greetings, Traveller" but occasionally you find someone who needs something done...

These 'sub plots' are what make the game. There are dozens of people to meet, many objects to find and sell for a profit, bad guys to kill – it's not just the Zhodani Conspiracy, it does actually play like 28 different planets. For instance, the planet Iroth is mostly water. You need to hire a boat to explore it properly – and you hear about a shipwreck. Exploring the shipwreck is hazardous because Iroth has a large population of blue lizards who just love to eat Travellers...

The bottom line

It's fun to explore and travel, but the graphics have obviously been ported from inferior computers straight onto the Amiga. In some cases they are very difficult to make out, such as the starships – sometimes you just can't work out which way they are pointing.

Having completed the game, I can honestly say it wasn't worth the bother. Once you have the two million credits for a jump-2 drive, the game is easy. The main plot consists of about six conversations, swapping a few items, and blowing away Kiefer Konrad.

I'm disappointed, but Empire has stated it will be bringing out more *MegaTraveller* titles. Let's hope next time it manages to make it deeper and better looking, This could have been great.

Pat McDonald

VERDICT

- **Excellent plot and detailed characters – lots of things to try.**
- **Poor moving graphics, which irritate and eventually infuriate.**
- **Good presentation, with the mouse used for virtually everything.**
- **You'll get bored of trying to accumulate enough money so that you can progress.**

70%

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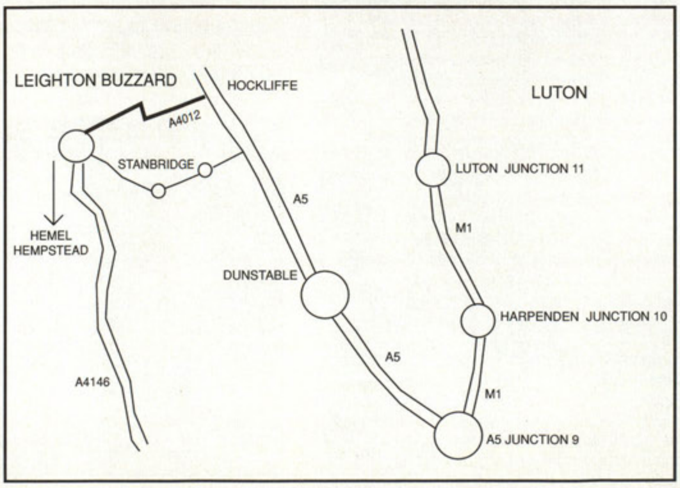
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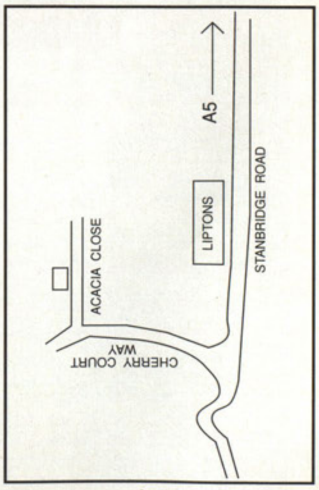
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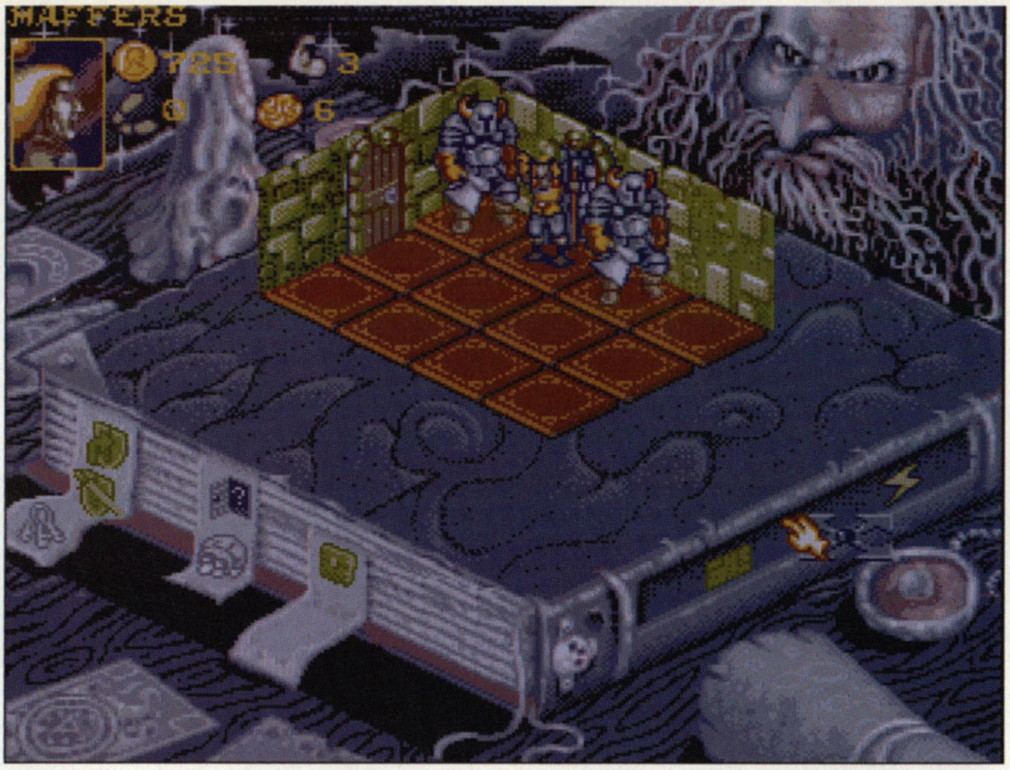
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Say hello, wave goodbye. The wizard has made the mistake of trying to top two Chaos Warriors single handed. He has few hit points, little armour and can only use one spell per turn. As the wizard goes last in the turn sequence none of the others can come to his rescue. He is as they say completely stuffed!

HERO

GREMLIN GRAPHICS

Do you remember when men were plastic and the world was flat with a fold in the middle. If you do, it's odds on that you're one of the millions who went on a Hero Quest, fighting the forces of Chaos in a land of Orcs, Ogres and other horrors. The board-based *Hero Quest* was the gaming hit of 1989 and is still going strong, shifting over 300,000 copies last year.

Hero Quest is in effect a *Warhammer* trainer, designed for those who'd rather get on with the sword slashing and spell casting than scouring obscure manuals. It offers many of the appealing facets of major league RPGs, without the associated hassles.

In *Hero Quest*, the character abilities are limited, as fighting skill and spell casting can only be improved through finding weapons or potions. Tension replaces real role-play, as characters fight fearsome foes on strictly level terms. Death is only four hits away for the weakest hero, eight for the toughest; while monsters are always killed with a single stroke or spell. These simple characteristics mean that all 14 quests are finely tuned, which require as much thought as violence.



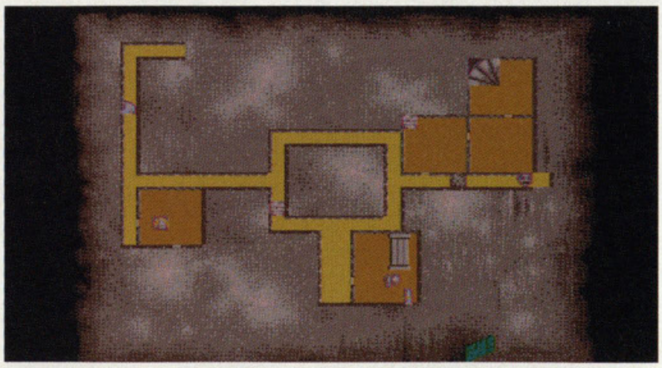
Party time

Character actions too are severely curtailed from the totally flexible RPG norm. Party members can either fight, cast a spell, search for traps or treasure and move once every turn. There's little role-play potential, but the game speeds along with action replacing realism. That's where its at its best, with four characters dashing, bashing and cashing in on as much treasure as they can find.

Computer *Hero Quest* is identical to the board-game. It looks better and plays as a perfect replica of its cardboard counterpart. With one action and move per turn the four heroes explore the dungeon board, which is configured differently for each quest. The team have to get out alive and traps, treasure and foes wait on the other side of every door.

Chase HQ

Players take sequential turns, each starting with a randomly generated number of moves. Then, using an icon cluster they are sent 'a wandering' or battling. On hand is a map, to check where you've been, and the action icons. The bag which contains weapons and potions can be dipped into at any moment – even during combat – to make sure that the best tools are being used for the job. While for quick reference each hero's health, wealth, intelligence and number of moves remaining sit in the top corner of the screen.



Using the map screen it's possible to see what lies beyond doors you've just opened, which is really useful if there happens to be a host of nasties. But then what's life without a little bit of adventure...

CLASS WAR



THE BARBARIAN: He makes two short planks look smart, but is in fact hard as nails. Excellent at close combat he has few other strengths, the best front man for a questing squad. He tends to trigger all traps, being large and heavy, but is able to take the punishment they dish out. Worth playing just for the violence.



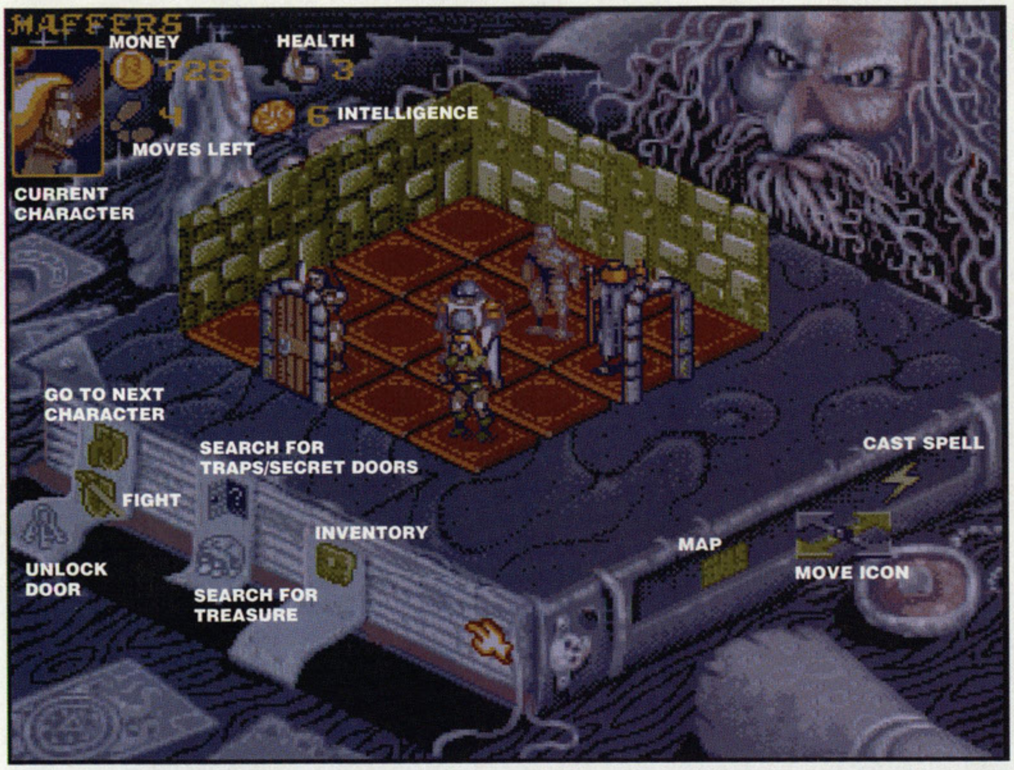
THE DWARF: Hard but short, he's a good fighter with no magical abilities. He is the best at discovering secret doors and removing traps, which makes him an ideal counterpart for the clumsy barbarian in the front ranks. he can wear any armour found or bought on the quest despite being a touch tubby.



THE ELF: He has limited magical abilities but can fight with all weapons and wear armour. A good all rounder, he's a must for the later levels where his multi-role potential can save the day. As a fighting wizard he can stand-and-hack in the front rank but makes a good loner when played with only one hero.



THE WIZARD: He can use four different sets of spells (fire, earth, water and air) to blast beasts and heal party members. He can fight with a staff but wears no armour and so is vulnerable during close combat. He is best employed in a backup/ long-range attack role, where he can cast spells safely from the back ranks.



The icons that control the Hero Quest surround the board. The section visible is then displayed isometrically. Searching for treasure and secret doors is imperative if you want to discover all the secrets of this dungeon, but monsters can be uncovered as well as treasure, so be careful out there.

QUEST

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The dungeon is played as an isometric world, to convey the 3D look of the board version – which came complete with plastic playing pieces and card furniture. The heroes feature token animation when fighting and walking, but still retain that 'figure' look.

The scenarios too, are identical to their board-game parent, slowly escalating the violence as the characters gain better kit. The computer plays the part of the 'Quest Master' making *Hero Quest* a viable one-player project for the very first time.

Seven up

Hero Quest provides a perfect silicon reflection of the original. This means that it has to contend with the same limitations.

Hero Quest was designed for those of lesser years who want a taster of role-play and those of greater years who want a fast, monster smashing, sesh. The first seven scenarios provide a generous challenge, allowing characters to become well equipped and familiar with the game mechanics. When life gets mean – from Quest eight onwards – the change is dramatic. Suddenly the game comes alive, the tasks get more complex, the foes more numerous and the chances of survival far slimmer.

Gremlin have translated *Hero Quest* convincingly. It is a fast mix of cunning and cutting that should go down brilliantly both with fans of the series and 'wannabe' fantasy warriors. There is however the question of lasting interest. The computer game is so hero-friendly to play, that the first seven of quests will only last for a few hours. With the board-game, imaginative folk could easily configure their own quests once they'd beaten the preset 14. Sadly, no such facility is possible with the computer version. A supplementary quests disk will be available soon, but this doesn't solve the problem.

Unfortunately, the playability of *Hero Quest* encourages a quick finish, because it's easy going RPG fun. Gremlin have managed to produce the computer doppleganger of the original board-game bestseller and 300,000 people can't be wrong: can they?

Trenton Webb



All random 'dice rolls' are handled by the Amiga. It tells you if any treasure has been found, if a monster was killed etc. This armour is supposed to be magical, but it didn't do the late Borrin much good!



CHAOS STRIKES BACK
Welcome. I, Mentor, have been training you to become heroes. Heroes able to battle the forces of Chaos who now threaten our land. Many years ago Morcar was, like you, my pupil. He learned fast but wanted greater knowledge. He raided my



library and learned of the dark side. I tried to stop him but he fled to the Northern Chaos wastes. From that day hence he swore to overthrow order. Now his forces march on the borderlands and certain ancient artifacts must be recovered. That is your task. Good luck adventurers.



VERDICT

- **It's an excellent RPG trainer, especially for younger heroes.**
- **Extremely friendly and highly playable, low level fantasy bash.**
- **The first seven quests are too easy, just like the board-game.**
- **Graphics and sound capture that authentic *Hero Quest* feel.**
- **The best board-game conversion to date.**



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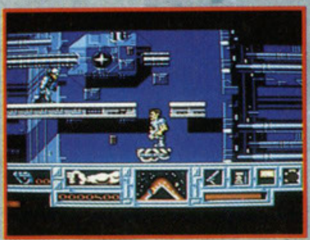
The future is a rough place Detroit is a bankrupt city...torn apart by the decadent forces of the Old Man and his corrupt corporation. If you want to die - then walk the streets, if you want to live - then pray for the return of Robocop!

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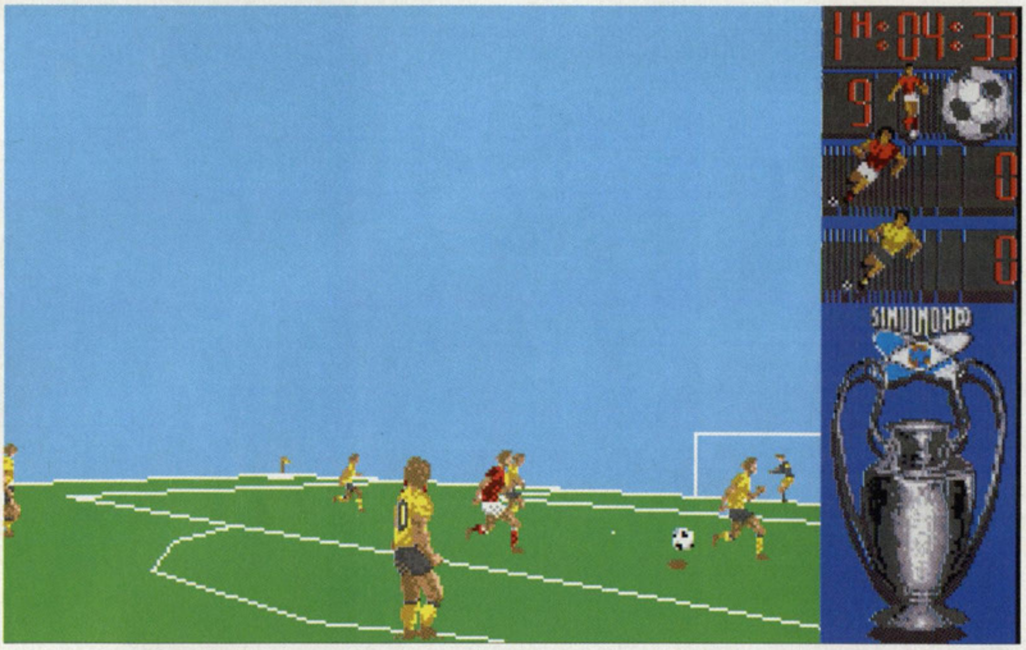
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I PLAY 3D SOCCER

SIMULMONDO ■ £24.99 Joystick

Soccer, that glorious game invented in our own proud nation. Giving an air-filled leather bladder the kicking it so richly deserves. Giving rise to such sporting heroes as Keegan, Dalglish, Matthews and Gazza. Soccer is also responsible for some of the most dreadful hairstyles the world has ever seen.

That aside, football games have always taken roughly the same form. Either horizontally or vertically-scrolling football pitches, with lots of fat little sprites bimbling aimlessly around the field.

Virtual football reality!

Didn't you ever want to be there yourself? In some really important fixture, intercepting an incredible pass, weaving in and out of the opposition and belting that football straight into the back of the net. Think about the glory, the screaming crowd, the applause and the rather amorous physical affections of your team mates.

Well now you can experience all of those (except the after-goal snogging) thanks to Simulmondo. The first 3D soccer simulation. Taking a first-person perspective of the proceedings, the aim of the game is to achieve a degree of realism never seen before in a soccer game.

The rather confusing manual does go on a bit about the difference between a game and a simulation, but the game's arcade roots are obvious.



Blaam! You send a storming left footer straight into the corner of the net. That goalie will never reach it in time.



Incredible goalmouth action as you get past three (admittedly stupid) defenders and send the goalie the wrong way.



Standing ready as a corner kick comes straight towards you. This is a chance for a superb header ... don't fumble it!

3D Soccer is initially very confusing. The sheer speed of the action is fairly breathtaking and the range of controls and joystick actions is a little intimidating. The manual really tries very hard to explain things. Unfortunately, poor translation means that experimentation is often more fruitful than referring to the instructions. For example, there is no mention of the fact that the 'O' key is required to start a game.

Where the bloomin' heck are you?

Your player is viewed from just behind, moving the joystick left or right causes him to face the direction you have chosen. The field of play rotates in a fairly convincing fashion. Push forward and the player runs at a fair rate of knots down the field. Press the joystick button when you are not in possession of the ball and the player will automatically turn to face whoever does have the ball. This makes life a little less confusing, but the sheer speed of play means that by the time you have spotted the ball, it is already being kicked somewhere else.

Football gets high tech!

A useful option is the overhead 'radar' of the action. All of the usual footie features are there, such as throw-ins, corner kicks and penalties and one unwelcome feature ... offside.

The graphics are very fast vectors, backed up by some poorly animated, but nonetheless effective, sprites. The main problem with the graphics is that as they get further away, the sprites lose detail and it is hard to tell quite what is going on. The vector lines of the pitch while fast, can be jerky at times, but you soon get used to this.

The sound in the intro sections is excellent, some really funky tunes, but sadly the in-game sounds are limited to the referee's whistle, there is not even a sampled crowd roar or hooligan chant to tease the ears.

Once you master the complex control method and get used to the disorientating viewpoint, the game really comes alive. The speed of the action is something that has been missing from a lot of other footie games and comes as a welcome change.

The strict rules of play mean that you do actually have to think about strategy, you can't just run down the field and knock the ball in. So all in all *3D Soccer* is a fine game, but it does require patience and perseverance.

Frank O'Connor.

VERDICT

- Fast vectors marred by distinctly dodgy sprites.
- Challenging gameplay is due mainly to the strange method of play.
- Excellent tunes to begin with, but sound is ignored during play.
- A fairly innovative football sim which is actually very good.
- It's a shame about the manual though.




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A hairy moment on the first level of the mission, as a homing-missile screams towards your front window. Some pretty nifty evasive manoeuvres are what's needed here – and quickly!



Piling across the landscape, an enemy saucer comes into view. At this range it's a good idea to blast it before it gets a lock on your position and fires a volley of shots at your craft.

AMIGA ENCOUNTER

NOVAGEN ■ £20.42 Joystick

A few years ago, when the Amiga 500 was a young machine, a game appeared named *Backlash*. The premise of the game was to move around a strange, alien landscape blasting anything that moved. *Backlash* was the sequel to a C64 game called *Encounter*, which at the time was praised for its swift 3D action and simple, exciting *Battlezone*-type gameplay. Now, after many years, Amiga owners can also enjoy this classic release.

Solid pleasure

Amiga Encounter puts you in control of a high-speed, tank-like craft, which zooms around the planet surface littered with metallic pillars. White portals appear to release alien fighters, which then zoom around the planet firing volleys of shots in the direction of your craft. You must dodge their shots and blast them to bring your target total down. Occasionally, the aliens will fire a guided-missile, which will lock onto your position and home in at great speed. On higher levels they even start to get smart and dodge sideways to avoid your shots!

Once you have killed the specified number of targets, another portal will open. This leads to a warp to the next planet. Unfortunately the warp is littered with meteorites. Any collision with these space-rocks reduces your shield and warps you back to the previous world.

Step back in time

Although the game is an old release and a fairly straight forward concept, it contains a surprising amount of excitement. The speed of the action is rather impressive, with the landscape whipping around your craft at a frightening rate.

The general appearance of the game is simple, but the atmospheric use of colour and the sheer speed of gameplay give the game a great overall feel. The original was a massive hit on the C64 and Paul Woakes has managed to carry the fast action and gripping gameplay that made it such a success onto the Amiga.

It may not be exactly state-of-the-art Amiga programming, but the pure, simplistic enjoyment makes the game great fun. *Amiga Encounter* brings a classic video game feel to players who would otherwise miss out. If you're a slightly older gameplayer that remembers shoving piles of money into *Battlezone* arcade machines, then treat yourself to a bit of nostalgia. If, on the other hand, you don't remember that far back, *Amiga Encounter* may give you a quick lesson in computer-game history, not to mention a great deal of fun!

Maff Evans



Shards of alien shrapnel spread through the air as yet another saucer bites the dust. Only another 16 left to take out before the portal to the next world opens up.

VERDICT

- Rather simple graphics, but they don't half shift!
- The thin sound effects and pretty poor ST-sounding music.
- Even though there's only one enemy at a time, the rapid speed means that there's no time to be bored with the action.
- Old game design which may appear dated to some, but many others will simply flip with glee.



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If you're lucky, you may find this sad-looking individual lying in a heap somewhere on the fourth level. Who is he? Ahh, well that would be telling. All we can say is that he's a rather nice chap, really, and he'll pay you back for all the help you give him...



Unlike other role-playing games, *Eye of the Beholder* uses non-player characters to help your party through the tortuous tunnels. If you're particularly smart, you might even be able to get a few of them to join you on your quest. An extra pair of hands is always worth having, innit?

EYE OF THE

US GOLD / STRATEGIC SIMULATIONS INC

Before you say it – yes! *Eye of the Beholder* does look stunningly like a reworked version of *Dungeon Master*, FTL's role-playing masterpiece. But that's no bad thing at all. *DM* set standards which any self-respecting RPG ought to use. *Eye of the Beholder* abides by many of them, and for this they cannot be faulted. But what of the important stuff, like plot and atmosphere? Read on.



Strength of character

Eye of the Beholder begins with a very long intro sequence which talks of evil, assassins and magical nastiness underneath the city of Waterdeep. It's up to you to sort it all out.

First you generate a party of four adventurers to take into the sewers. You do this by selecting each character's race and sex (human, dwarf, elf, etc), occupation (thief, fighter, mage, etc) and alignment (the way that character behaves). You then choose the portrait which you feel is most appropriate for your new alter ego. A random set of statistics is then generated for your character. This is simply a rating out of 18 for a whole bundle of characteristics which include strength, wisdom, intelligence, charisma, dexterity and so on. Certain occupations require higher scores for specific characteristics, so if you're not satisfied with your character's abilities you can 're-roll the dice' for another set of random statistics. When you've got a set you think you can build on, you name your character and that's it! Only three more to do.

Once you're finished you have a team that you already feel some affiliation (and possibly even affection) for. Unlike *Dungeon Master*, where you picked pre-set characters from a Hall of Champions, *Eye of the Beholder* is just that bit more personal.

Fairly early on you'll meet the Skeletons, who are not nice chaps at all. Have a religious person handy to scare the whatnots out of them with their crucifix and you may live a little longer. Perhaps!

Zombies are nasty, smelly, rotten creatures with a grudge against anyone who's lucky enough to be alive. They also edit ST magazines occasionally, so the legend has it.









ABOVE – to cast a spell open this menu by clicking on the Mage's spell book with the right button. Then just select the level and spell by clicking. The spell is then cast automatically and the window disappears.

LEFT – A Kuo Toa illustrates the advantages of a ranged attack. While still out of range of your group's swords it casts a bolt of electricity down your way doing Carey the Cleric two points of damage. The tactic to use now is get in close and get bashing. Click the right mouse button on any weapon to attack, not the left. That drops the weapon and isn't a massively clever idea.

BEHOLDER

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Going underground

When you enter the sewer your first job is to check every member of your party, to see what they carry and how they'd use it. Items can be picked up and swapped around using the mouse. Each party member has a backpack, a beltpouch (for ammo and a reserve weapon) and various places to wear things.

The abilities sub-screen is where the all-important experience and level figures are found, along with your character's stats. Experience and level are important because they increase during the game as your character meets (and either greets or beats) other characters. Each encounter is worth experience points, and a specific amount of experience is required to progress to the next skill level in your chosen occupation. The better-skilled you become the more spells, fighting power or weapons accuracy you can rely on.

Trudging into trouble

Moving deeper into the sewer is relatively easy – you just click in the appropriate direction on the movement panel below the main-view window. It's remembering where you are and how you got there that's the difficult bit.

Eye of the Beholder's many corridors and rooms all look vaguely similar for much of the time. They vary greatly from level-to-level, as you progress through to the deeper catacombs and dwarven ruins, but on any level it's still easy for you to get hopelessly lost. Careful attention, though, must be paid to the compass if you are not to end up like Tod Uphill, the halfling thief whose remains are to be found near the entrance to the sewers.

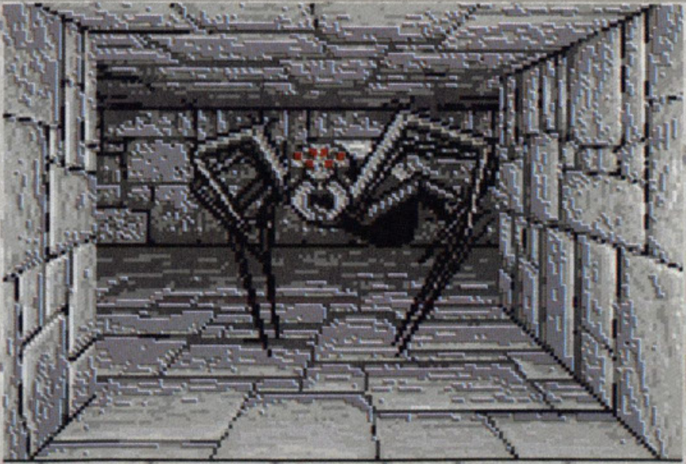
A few minutes wandering is very likely to get you into trouble, but you can be prepared if you know what to look for. Or rather, what to listen for. In another *DM*-beating manoeuvre, *Eye of the Beholder* has incredibly eerie, spine-chilling sounds for each 'thing' you encounter. Sounds which you can hear echoing around the tunnels, getting louder and softer as the 'thing' walks around. Are those footsteps? Perhaps it's a man? What was that buzzing noise? Creepy times are certain to be with you as you get deeper and deeper, where it gets darker and darker.

Continued overleaf ▸

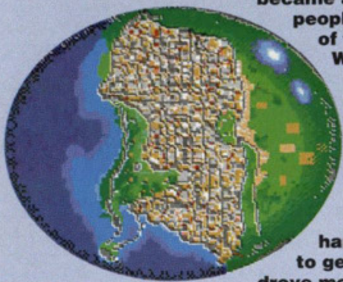
What's your problem, fish-face? These slippery, squelchy-sounding creatures are enough to put the fear of Cod into you. Keep your eyes and ears open and have your Captain Birds' Eye sailors hat ready.



Ugh! I hate spiders. No I really mean it. Especially giant, elephant-sized bleeders which take whacking great chunks out of my legs. And the poison! Oooh, I know, it's so difficult to shift isn't it?



WIZARDS, WARS AND WATERDEEP – THE WHOLE STORY





Long ago, before men mastered the measuring of time, Waterdeep was a resting place for ships in the Northern seas. Gradually a settlement formed. As it grew it became a feuding ground where people fought for their share of the new homeland. Wars raged until a chieftain known as Nimoar seized control and ordered the strengthening of the settlement. Log walls and earth embankments turned Waterdeep into a fortified city.

Everything was peace and harmony, until Orc tribes started to get restless. Their ensuing push drove more folk into the Waterdeep area. The worst of these were Trolls, who threatened the security of the city. The demise of Waterdeep was prevented by a youthful wizard, Aghairon who repelled the trolls and rallied the locals, imploring them to strengthen the city even further.

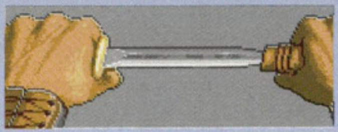


After these wars, the free city was ruled by War Lords. Aghairon grew in power by discovering the secret of near-eternal youth. His great wisdom served Waterdeep well and he became a respected member of its political scene for hundreds of years.

A brief hiccup in the tranquillity of Waterdeep occurred when a War Lord decreed the city's power would be used to conquer other lands. To stop this, Aghairon turned the War Lord's sword into a snake. After this, Aghairon declared himself first Lord of Waterdeep and set up a system led by Lords of wisdom, not strength.



This worked perfectly until Aghairon died. Then the tradesmen's Guilds decided to take power and they slew the remaining Lords who had led benevolently for so long. Aghairon's apprentice and a carpenter called Baeron escaped to plot the Guildsmen's downfall. They returned, fireballed the Guildsmen, and set up the current system of Lords of Waterdeep. Baeron led in the style of Aghairon and peace again returned. It was still there until very recently, when today's Lord, Piergeiron summoned you, the adventurers, to sort out a bit of a problem, in the sewers under Waterdeep...



Then you'll turn a corner and meet 'it'. If you don't panic, drop all your weapons and just press your way into an early battering, you're doing well. *Eye of the Beholder's* combat mode uses complex dice-rolling to resolve the battles. This causes the mouse-commands to be buffered, and you can get hopelessly ahead of yourself. Take things slowly (you won't get totally annihilated, just a bit bloody) and you'll find you can thump your way to victory and an early bath quite easily. All fighting moves are summoned simply by pressing the right mouse button on the appropriate weapon on the main party display. Your party members will then use the weapon in the best way they know how.

If you're lucky, the 'it' that you meet may be one of *EOB's* many non-player characters (NPCs). They all have their own story to tell and you will meet plenty of them. Some will help you, while others will attempt to destroy you. If you can sweet talk them they may even join you, enabling you to make up a party of six people. But still it's no easy feat. NPCs can be relied upon to do one thing only – whatever *they* want to do, which won't always coincide with your many demands!

State of the heart?

Eye of the Beholder is an intense, taxing experience. It combines all the accepted methods of modern role-players and adds a far helping of spooky sounds, twisted puzzles and plenty of traps for the unwary.

You can expect to spend much of your time roaming the sewers, searching for the Beholder – a giant eyeball with immense magical attacking powers. As you go your characters grow, learning new skills and improving their old ones. It's one of those games which you can't stop, no matter how hard you try – even though it has plenty of save options, you will want to carry on playing to the bitter end. But be prepared to be frightened, confused and at a loss for tactical ideas as you get further embroiled in the plot. It's a totally unmissable game which will appeal to anyone who has a sense of adventure and an even slightly vivid imagination. But don't expect to sleep that well after playing it!

Neil Jackson



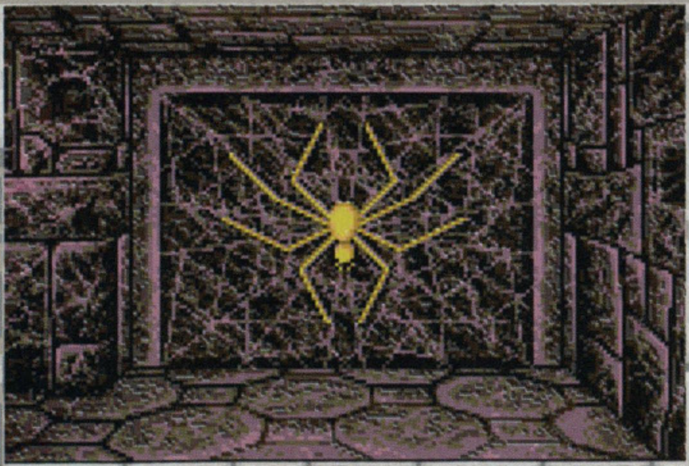
Keeping well-armed fighters at the front of the group protects the magic users. Who are then free to cast life-saving spells.

VERDICT

- Excellent spine-chilling sound effects.
- A nice, faithful implementation of the *Advanced Dungeons and Dragons* rules.
- Easy to learn and it grows with you.
- More to offer than *Dungeon Master.*
- A real all-nighter.



Strange things lurk deep within the bowels of Waterdeep. Things like the spider doors, which won't open, no matter how hard you push. Where's the key – and while we're at it, where's the flippin' keyhole?



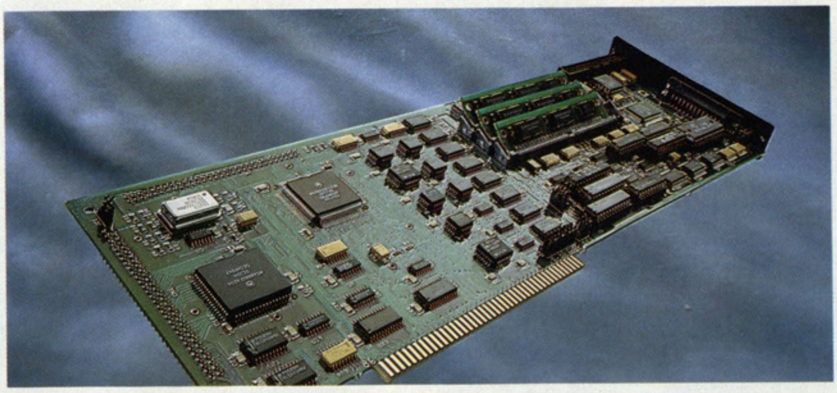
Before you start looking for this horde of treasure, forget it! This pile is what's left of Anya when our fighter's pockets burst. There's only so much you can carry and plenty of stuff asking to be nicked.



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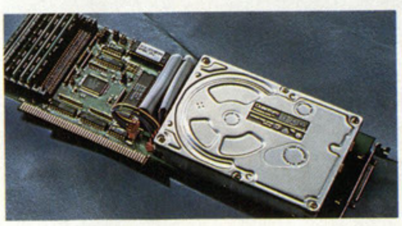
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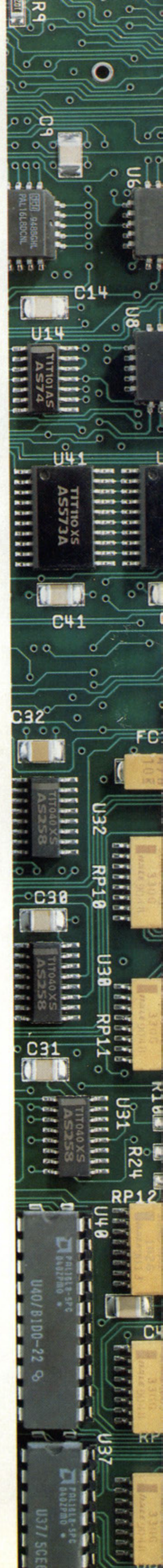
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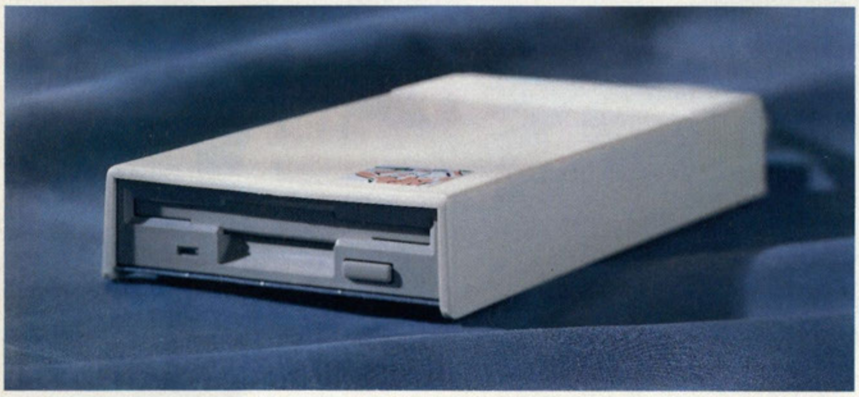
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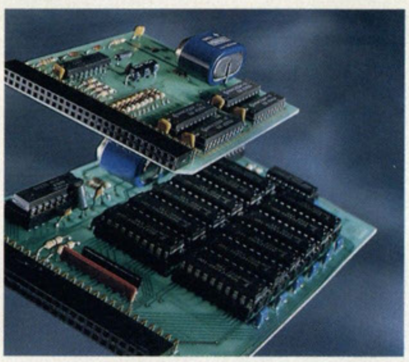
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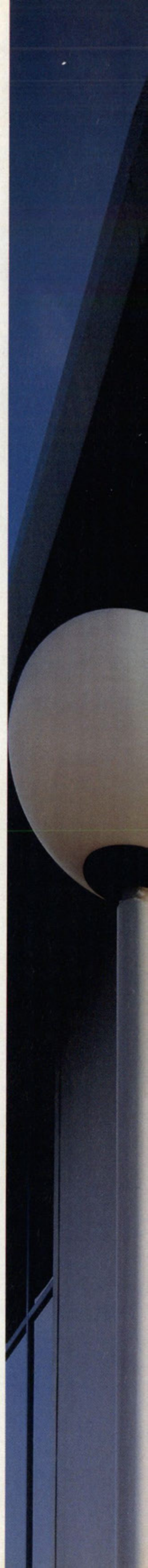
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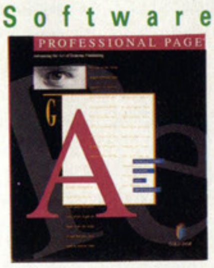
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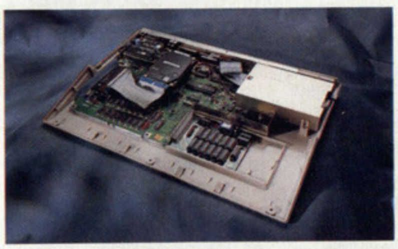


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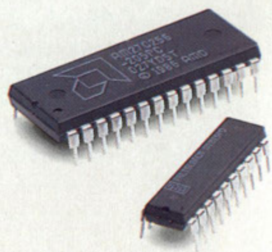
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As you'd expect, there's a big baddie at the end of every level. A lot of hit-and-run is required to overcome these ruthless end-of-level guardians, they require many, many hits.


Take that in the knee-caps! A trooper takes a taste of what our grenade launcher is capable of. But what's in the white crate? An even more fun weapon to play with perhaps?

WARZONE

CORE DESIGN ■ £20.99 Joystick.

FIRPOWER

Initially your soldier is equipped with something barely more powerful than a pea-shooter. Supply cases carelessly left lying around have more interesting possibilities...


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GRENADE LAUNCHER: This lobs a grenade a short distance which blows anything it hits to bits.


ROCKET LAUNCHER: Mega-destructive rockets will destroy more or less anything that get in the way.

Each weapon has different grades. Collecting 'P' symbols increases the weapons effectiveness by a stage. These can be found on the first level. On further levels there are even better weapons to be found!

Oh no! Power-crazed megalomaniacs are up to their old tricks. It's that old taking-over-the-world scam, and there's no one to stand in their path...

That's not quite true. There is one person man enough, hard enough, and stupid enough to have a go. That person is you. (Actually, there may be two people man enough ... if you select the two-player option.)

Warzone is based heavily on that old classic *Ikari Warriors*. A shoot-em-up on legs, you advance upwards through long, vertically-scrolling levels. Armed to the hilt (or at least you will be when you collect the power-ups), you have to annihilate the troops of whatever evil empire it is you're fighting to make progress.

Sitting smugly at the end of each level is a big and scary military vehicle. This forces players to collect power up tokens along the way. Only then will they have enough firepower to kill the end-of-level guys with the necessary speed. The bullets also look far more spectacular on screen!

We'll fight them on the beaches

Not really surprisingly, they fight back. And they too have some pretty stonking hardware at their disposal, from the usual bullets to guided-missiles that home in on you. Some of the troops wander round firing at you, while the more sensible ones stay put, taking pot shots at you from the relative safety of their shelters.

It's not all killing, though – that's only 99 per cent of it. There are also various pick-ups which give you extra points, crates hold hornier weapons, and prisoners can be rescued.

Bam! Bam!

The graphics are bold and bright throughout, and the sprites have a comical appeal to them. There's usually plenty going on, with bullets and explosions all over the place. Sound is pretty much limited to booms and bangs.

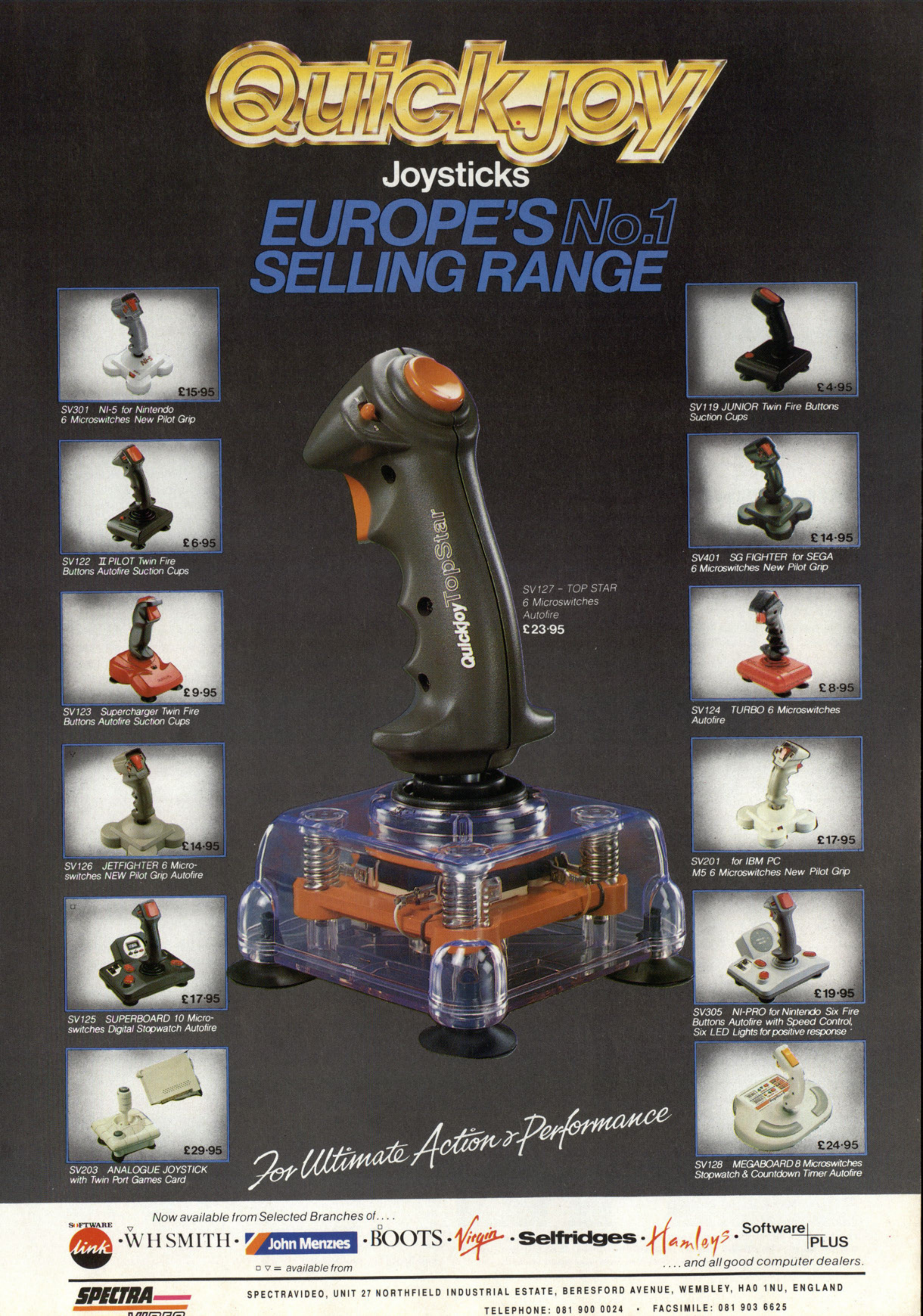
There's nothing new about *Warzone*. It's almost a carbon copy of a very old formula, and there's little innovation been made to bring it into line with the quality of today's games. Having said that, it's polished and playable, and jolly good fun which is what it's all about!

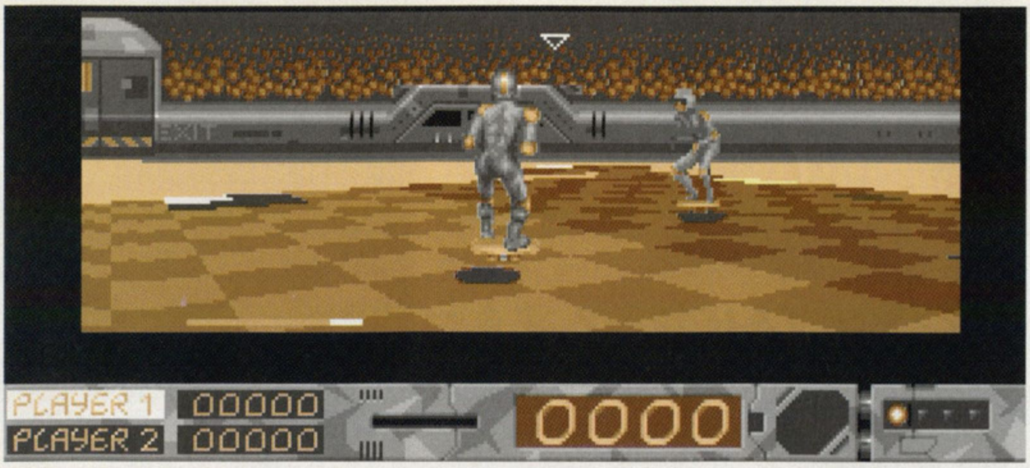
Adam Waring

VERDICT

- **Simultaneous two-player option is always good for a laugh.**
- **Unoriginal to the extreme – it is almost identical to the ageing *Ikari Warriors*.**
- **Playable and tough, it'll be some time before you're through.**




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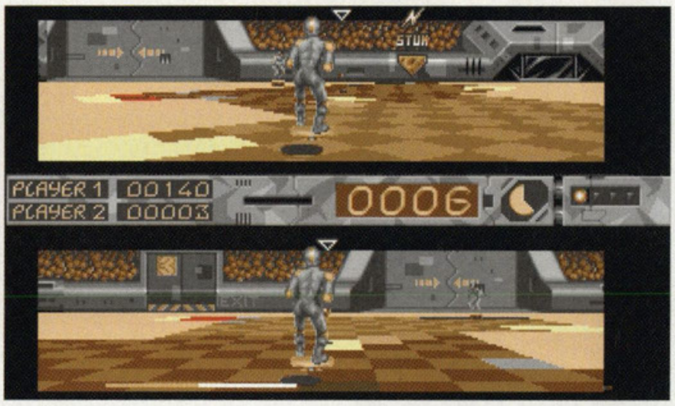
The aim of *Stormball* is to hurl the ball into the opposition's half. Points are scored for every tile in their half the balls travels over. When the ball is in flight its postion is indicated by the small triangle at the top of the screen. Like squash the aim's to leave the other guys stranded while the ball does the work.

STORMBALL

MILLENNIUM ■ £25.99 Joystick

So what have I got to do? But why? These two questions demand immediate answers in any sports sim. Sport stresses, on a basic level, physical action above mental effort. So, to focus a player's abilities during the vital first seconds of play, the goals need to be obvious for both scoring and motivation purposes. Unfortunately, in *Stormball*, while it is crystal clear how you play the reason why you'd want to is initially left begging.

Stormball is a futuristic hybrid of squash and tennis played on a symmetrical court. The two players roam their half of the pitch on small hover pads, in pursuit of a floating ball. Catching and throwing the ball into the opposition's half scores a point for every tile it passes over. Scores total up until the ball is caught by the other player, or it rebounds off the force-field walls that surround the court, back to you. Bonus and penalty squares litter players' halves, again placed symmetrically. As the game gets tougher, these become the major targets, because they score hundreds and not single points.



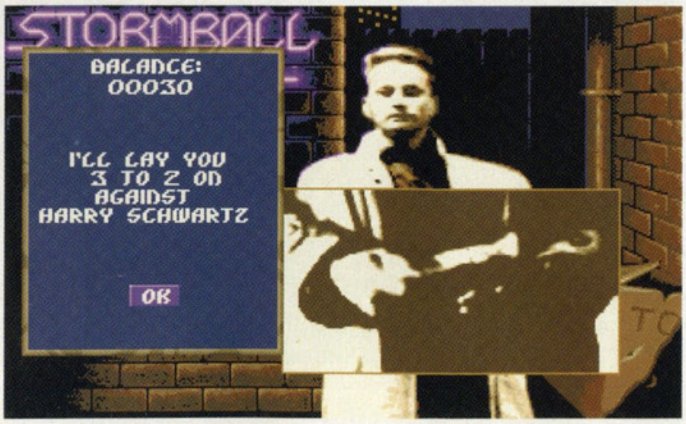
The two-player game can be either played on a split screen (above) or via null modem link on two machines. Humans are less predictable than Amiga foes and the game becomes far, tougher and more fun.

A match sees the two players vying for position, looking to find or block that high-scoring opportunity. Each pitch is laid out differently, so the first quarter of any game is concerned with experimenting to find the most lucrative points areas, trick squares and opponent's tactics.

Degrading

These mechanics are easily grasped, but motivation is difficult. On a practical level the perspective of the floor makes life difficult. The pitch is flat and the tiles are shades of the same colour, so seeing where to hurl the ball is a matter of luck and judgement. On a gameplay level, once the best scoring area becomes apparent *Stormball* can degrade into a tit-for tat slinging match because the early opponents fail to anticipate shots, no matter how predictable.

You quickly learn where opponents will throw the ball so you can limit the points damage, but they don't learn this lesson. While victory under these conditions is still sweet, it is hardly unexpected and lacks any real tension.



Cash drives *Stormball*. You need money to play higher-ranking opponents, so a side screen allows betting on the result of a game, which can multiply earnings. The only catch is that you have to win.

The logic behind the game only becomes apparent after a solid session against the higher-level opponents. At the outset the lack of goals leaves players uncertain why they are being outscored. The mechanics and tactics of scoring only become obvious after you've spent hours chasing the ball around your own half watching others rake in the points because when you're scoring it's hard to tell exactly which tiles are being hit and with what result.

Hard knocks

Experience is the only way to gain the necessary skills to judge which tiles should be attacked or defended. Once gained the game changes into a tactical cat-and-mouse battle and the enjoyment level is suitably upped. The future-sport trappings can be ignored and it becomes a 'squash plus' game, where two or three shots are traded just to sucker an opponent into a vulnerable position. Unfortunately it lacks impetus to carry you through to this stage and demands real commitment.

Stormball's graphics and sound misrepresent the game as a futuresport of the *Speedball* stable. Once a few matches are played its real character emerges, revealing a sedate, tactical game. This transformation takes time and that is *Stormball's* weakness. It is worth struggling through to the later stages but many may find the struggle to get this far too off-putting to be worth the effort.

Trenton Webb

VERDICT

- **Slick presentation and high-class graphics, with neat link screens.**
- **First few opponents offer little excitement and few thrills.**
- **Does little to pull players into the game.**
- **It is best played in two-player mode: human against human.**
- **Proves to be quite an intriguing 'super-squash' sim, eventually.**

70%

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SUGGESTIONS THAT CANNOT BE IMPLEMENTED

- Enhanced graphics or facility to edit player names. Both of these take up too much memory.

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One of Bashtar's evil machines blocks the way of our hairy hero. Before he can get past, he must use his spitballs to blast all the deadly accoutrements. Only then can he safely reach the vine.



On the outskirts of Bashtar's domain, Toki goes for some coins by gobbing at the flying wotsit thingies. Hardly the right kind of behaviour for a heroic warrior, but these are desperate times!



TO

OCEAN ■ £25.99 Joystick

Cute, cartoon coin-ops are always good fun to play and Toki is no exception. Whizzing a hunched-up little ape around various colourful areas is great for a laugh or two!

The plot of the game begins with a young couple, living happily among the leaves and flowers of the peaceful jungle. Toki is a brave warrior. His deeds are the stuff of legend, made immortal by the songsmiths of the surrounding tribes. His girlfriend, Miho, is also famous. Her beauty attracting admirers from many lands.

Everyone in the area knows of Toki's heroic exploits, one person in particular – the evil Bashtar. He is jealous of the mighty warrior and wishes to steal Miho away for himself. One day, as Miho and Toki are wandering through the jungle, Bashtar sends one of his demonic manifestations, in the form of a gigantic hand, to kidnap the fair Miho. As the hand ascends the trees towards Bashtar's mountain-top hide away, Toki rushes forward to rescue her. But Bashtar has one more trick up his sleeve...

As Toki gets close to grabbing the hand, Bashtar appears and unleashes a bolt of blue fire. As soon as the flame touches the brave hero, he begins to change shape, becoming a lowly Neanderthal ape!

Monkey business

This little mishap isn't enough to stop Toki though. Oh no! He is determined to battle on and defeat Bashtar, releasing Miho from the clutches of the evil wizard.

You take control of Toki in his multi-stage quest. You begin on the outskirts of the jungle, near the entrance to the lower caves of Bashtar's fortress. You are armed with a little magic of your own – the ability to spit small fireballs at your enemies. You must fight through the hordes of Bashtar's devilish minions, either stamping on them or shooting them.

Occasionally, you will find tokens either lying around the scenery or dropped by killed creatures. When you pick these up, Toki's power is temporarily increased, allowing him to bash through enemies with alacrity.

At the end of each section, a hefty guardian appears. These move around absorbing shots and flinging smaller creatures at you. To overcome these beasties, you must shoot them until their energy



Toki creeps along to collect the flames, ready for his battle with the scuttling crustaceans before he heads on down the vine. But he still needs to look out for the vicious green bat.

A TOKEN PRESENT

Here are the tokens that Toki can pick up. Some are scattered around the scenery while others are found by killing enemies.

BIG SHOT – Fires a larger blast at the enemies.

BOUNCERS – Sends two shots weaving through the air.

SPREAD SHOT – Sends two shots firing across the screen.

FLAMES – Gives Toki flame-thrower breath.

HELMET – Protects Toki from attacks from above, in front, as well as from natural dangers.

BABY TOKI – When collected, this little fellow furnishes Toki with an extra life.

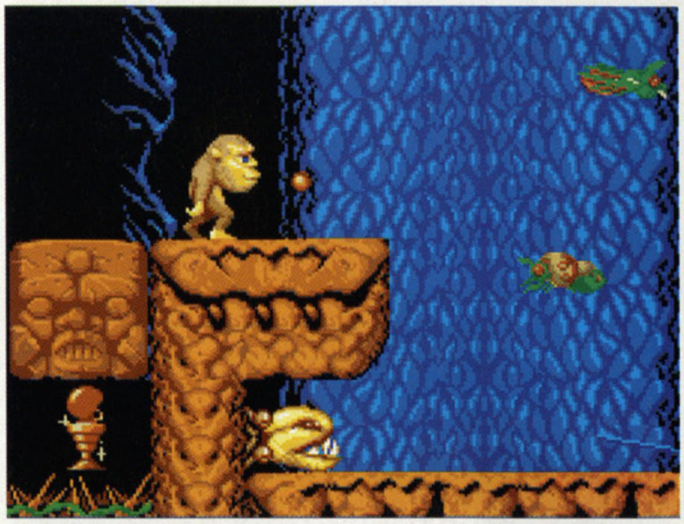
COINS – Shoot flyers to collect coins. 30 give an extra life.



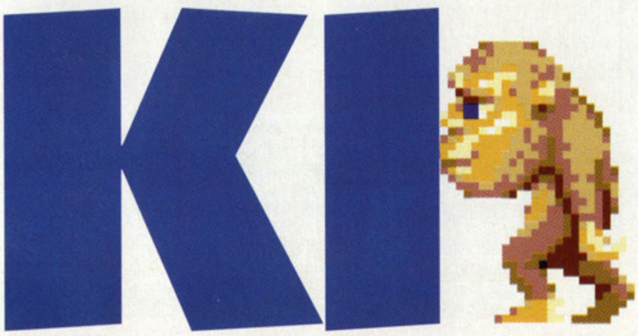
The scene of the adventure. Toki must battle through all six of these sectionS before reaching Bashtar and rescuing his fair maiden – the lovely Miho.

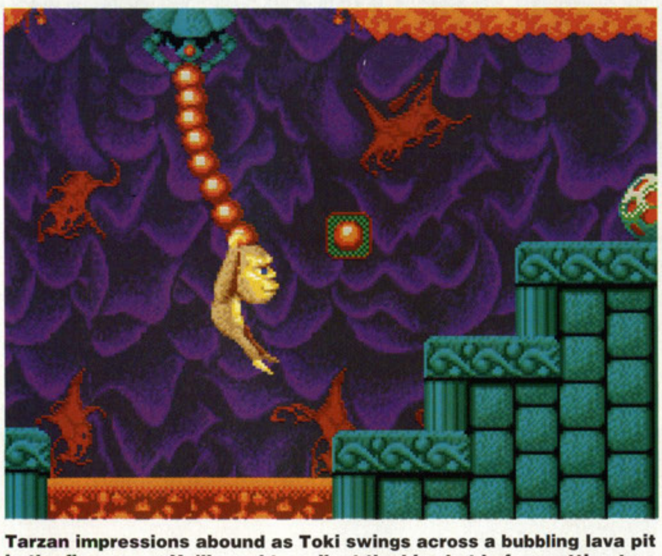


Our Neanderthal adventurer whips out a pair of swimming goggles to tackle the underwater section. Those deadly piranha fish may cause a few problems in this aquatic interlude though.



An evil looking subterranean creature lies in wait for Toki as he tackles the gigantic insect. If he looks under that rock, he might find that the helmet comes in useful at this point.





Tarzan impressions abound as Toki swings across a bubbling lava pit in the fire caves. He'll need to collect the big shot before getting to grips with the fire-spitting dinosaur that hatches from that evil egg.

bar (at the bottom of the screen) is empty, at which point you can move onto the next area of Bashtar's domain.

Jolly colour

Ocean France have managed to grasp just the right graphical feel of the Toki coin-op, retaining the colourful appearance and jolly animation that made the original such a hit. Unfortunately, the sound doesn't really match up to the high-quality visuals. The music is overly twee and rather tinny to boot, while the effects are much too wimpy to add any real sort of an atmosphere.

The gameplay seems to have missed the mark a little too, introducing glitches in the control method and a few anomalies in the way enemies appear and react. There are times when enemies start doing things their not supposed to, sending the player into wails of confusion and frustration.

At some points in the game, some serious quirks pop up which are most distressing. The game seems to forget where the restart points throughout the levels are supposed to be, putting you back beyond the last restart reached. It sometimes even puts you further on than where you died!

The most disturbing foible is the game seems to crash with alarming regularity. This is particularly galling if you've just managed to get to a point you've been battling to reach for the past hour.

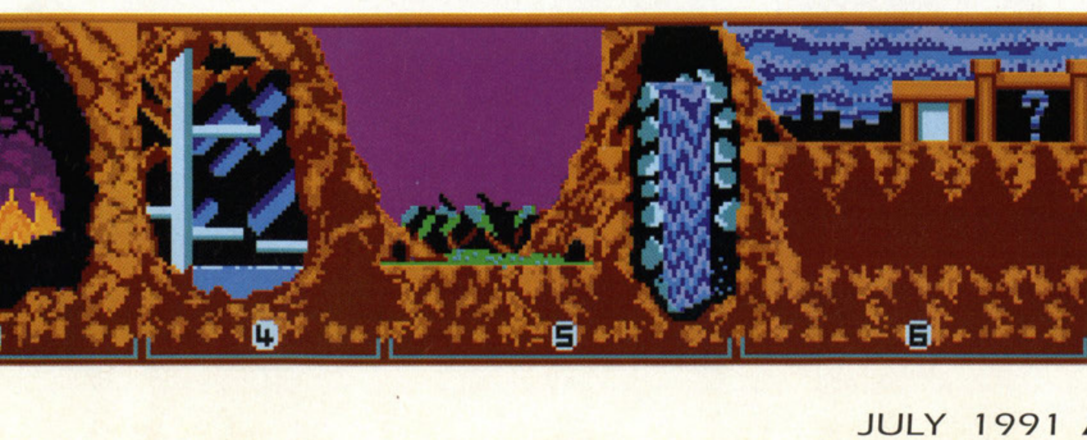
These annoying glitches could easily have been put right with a little more playtesting, and the fact that they are there at all means that the game loses some of the appeal of the arcade original. This is a shame, since if as much care had been taken with programming the gameplay as has been lavished on the pretty graphics, then Toki would have been a corking little platform game. As it stands it's just a pretty good conversion.

Maff Evans

VERDICT

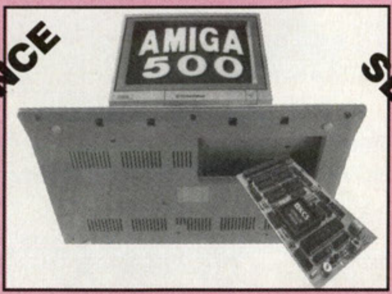
- **Colourful, cartoon graphics give a good representation of the original coin-op.**
- **Unfortunately weak sound lets the atmosphere down slightly.**
- **The cute, cartoon appearance and storyline keeps you involved for a while.**
- **The annoying control glitches cause immense frustration at times.**
- **A few disturbing bugs manage to creep in from time to time.**





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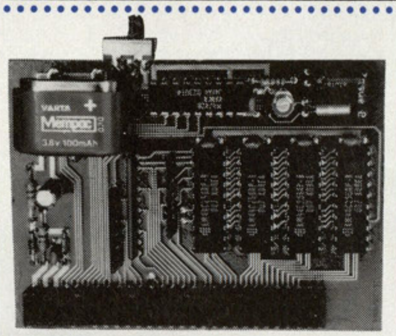


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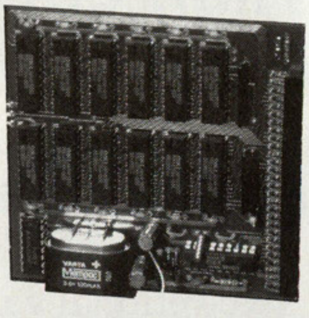
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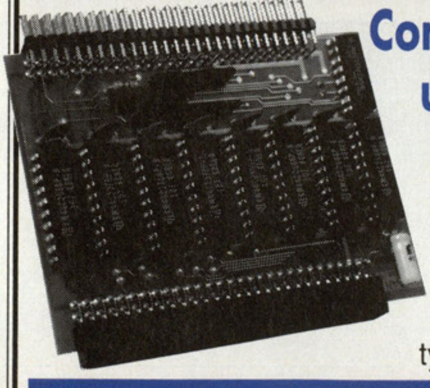
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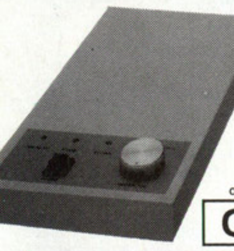
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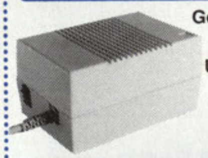
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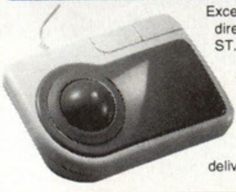
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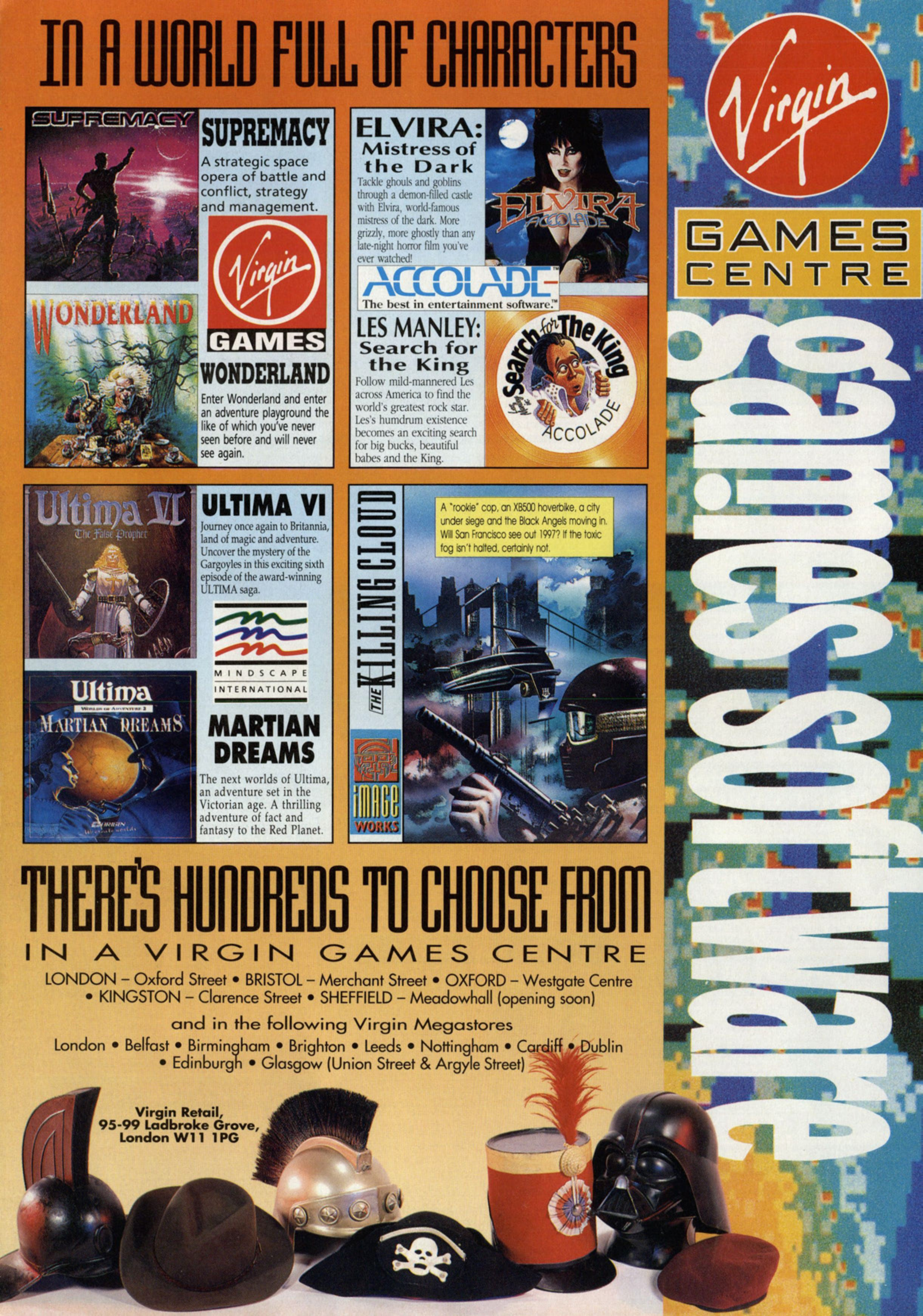
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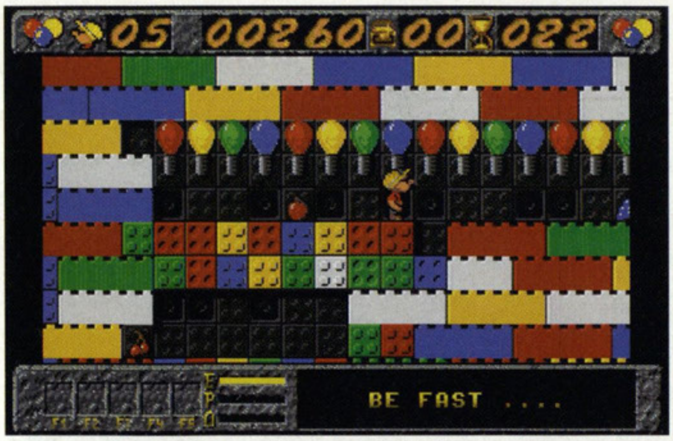
PP HAMMER AND HIS PNEUMATIC WEAPON

DEMONWARE ■ £24.99 Joystick



It's Hammer time! PP Hammer that is, council worker and archaeological vandal, not the duff rapper. For some reason Hammer and his pneumatic weapon have been sent to raid a horde of treasure filled crypts. A thorough professional, he brings the obligatory baggy jeans, hard hat and road drill in for the job. Can a corporation chap cut it as a cute computer character though?

The world Hammer inhabits is of the platform-and-ladders variety, but with one major difference. Certain blocks can temporarily be destroyed if he drills them, which is a simple matter of pressing the fire-button. These then disappear for a few seconds, allowing him access to what lies below: normally other drillable blocks or a hunk of treasure. If he is unlucky enough to be standing where a destroyed block reappears though, he dies. So, drill work has to be fast and precise.



Hammer gets stuck into to a bonus round. He has to drill a route down through the floor making sure that he drops onto as much treasure as possible. Seems a shame to trash all that Lego though.

Stop the clock!

Hammer has to collect all the treasure from every level before he can leave. On top of the drilling he will need to climb ladders, find keys, use magic potions, avoid teleports, dodge enemies, leap over invisible blocks, stay away from traps and still be well enough to reach the exit within the generous time limit. A combination which demands some hefty stick work and quick thinking.

Most elements in the game are standard platform fare but, the drilling takes some getting used to. Hammer cannot drill straight down, only diagonally. He stands on one block and drills the next one along. This causes all kind of problems and is the game's major source of puzzles. Which block should Hammer stand on and which should be drilled? Leaping into a 'one block hole' means he can drill no further: so a route has to be planned that gives him somewhere to stand and enough space to get his weapon out. These problems are further compounded by Hammer's need to escape from any hole he has dug before the blocks he drilled start to reappear.

Graphically the levels cycle around a number of themes, Egyptian, ice worlds etc. While different in look, all behave identically and simply provide attractive set alternative stages on which the game is played. The Hammer sprite tries to be cute, he stops for a cigarette if you need to pause and think, hiding under his helmet as he crawls along. The act isn't always totally convincing, but it doesn't matter because puzzles, not cuteness, are at the game's heart.

PP O'Tool

PP Hammer is a solid platform puzzler, the pneumatic weapon adding extra spice. *Hammer* will appeal to those who enjoy hours of mental angst, under the guise of 'gaming fun'. The balance between control accuracy and quick thinking is expertly judged, giving it a refined feel. It is, though, a refinement of an established genre and offers few real surprises. *PP Hammer* shouldn't be overlooked on these grounds, but fate will probably decree that it is. Those folks who are brave enough to try it will not be disappointed, as long as they like their platforms peppered with particularly problematic puzzle posers.

Trenton Webb



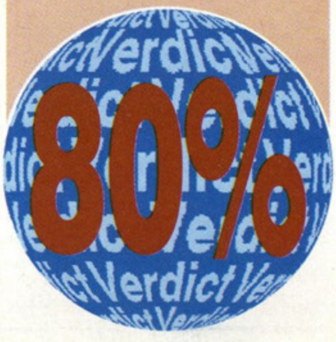
Hammer gets to work in the Ice Riddle level. He can only drill the blocks to either side, which is a major source of problems. Once drilled the blocks disappear for 10 seconds, so he has to move fast.



The windows below the games screen show the items that hammer has collected and can use, they are used with a press of the corresponding F-key. They are empty now because he's finished a level.

VERDICT

- **A finely judged test of forward thinking and joystick speed.**
- **The cute graphics disguise the vicious nature of the puzzles.**
- **Tough going, right from the start and it gets even tougher.**
- **Over 60 levels, but each has a password.**
- **Highly polished platform variant, with some fairly neat flourishes.**



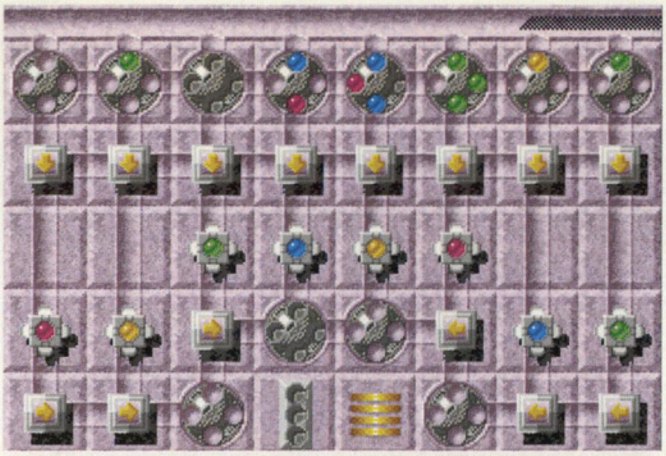
LOGICAL

RAINBOW ARTS ■ £19.99 Mouse

Logical is the kind of game you'd feel comfortable taking home to meet your Mum. It's elegant, while not exactly pretty, sophisticated enough to challenge and yet easy to get on with. There's no violence, no silly stories, just a politely rivetting personality. Getting to know *Logical* well enough to invite it round for tea in the first place is the problem. You see, well, its a puzzle game.

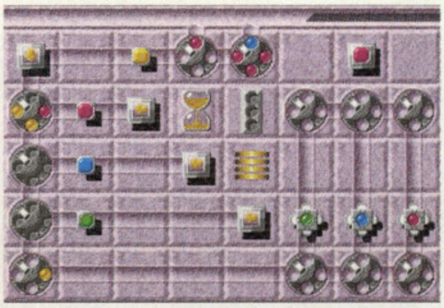
Wheel meet again

Logical may be the name, but the game only makes sense when you understand it. It essentially is a dexterity/management test that involves ushering different coloured balls around a circuit with the mouse. When four similar coloured balls are gathered together on one of the 'wheel' junctions in the circuit, they disappear. This clears them from play and renders the wheel inactive. When all the wheels on a screen have been deactivated the level is successfully completed.



When faced with the kind of Logical problem that would phase even Mr Spock there's only one response, PANIC! This level is made tough by the extreme number of one colour routes. This means you not only have to fill the wheels, but now they have to be the right colour too.

Each level starts with a single ball entering the circuit and rolling until it falls into an empty slot in the edge of a wheel – containing four slots each. Because these wheels sit at junctions in the circuit, and can be rotated with a quick click on their centre, balls and slots can be rearranged to suit your game plan. While clicking on any ball, that's sat in a slot which feeds into the circuit sends it rolling along to the next junction.



How easy! This levels features colour changers, which alter the hue of the balls. Trouble is they change them to the wrong colours.

The random colour of each new ball, the time limit and twisted nature of the network provide the puzzle elements of *Logical*. Few of the circuits fully connect, so you have to push, pull and shove balls via X, Y and Z just to get from A to B. Joining the conspiracy on later levels are one-way routes, teleports, colour dedicated paths and countless other hazards. And while you concentrate on the bowels of the circuit, more balls are being added all of the time.

Logistics

Colour-based puzzles need clear, simple lay outs and *Logical* commendably offers four graphic-sets to choose from. Effectively understated, they allow the puzzle to be deciphered at a glance but otherwise rarely register. Similarly, the precision of mouse response is soon taken as fact, while the sound effects and music fade under the glare of concentration.

Logical tries to confuse and confound, slowly upping the pressure as each round progresses. There are more balls, less time and more movement: solutions that appear obvious one moment are instantly forgotten as your attention is diverted by yet another gameplay twist. Initially a quiet game, *Logical* steadily makes more demands of both time and effort. Its lack of 'obvious action' could well mean it gets overlooked, which would be a crime. The actions there, it just takes a little effort to recognise it.

Trenton Webb

THE ONLY LOGICAL SOLUTION



1 – The blue ball rolls right along the top tube until it finds an empty 'wheel' slot in which to sit. If there isn't a slot that's open the ball rolls from end-to-end until a space is made.



2 – There's no space for the green ball on the first wheel so it will roll along to the next. The aim is to fill each wheel with four similar balls.



3 – The first green ball finds a home in the second wheel. The next ball out, also a green, has no obvious slot so one must be made. Click the right mouse button on the second wheel to turn it 90 degrees clockwise, which opens a slot.



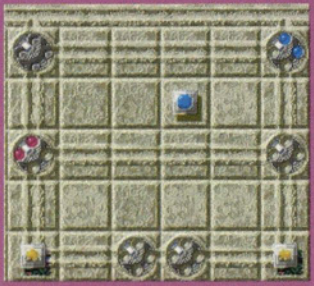
4 – The next ball is pink. It's best to dump it somewhere harmless and match it up later. Using the 'green' wheel is easiest, as being the furthest from the entrance it gives you more time.



5 – Another green has turned up before the pink was dealt with and dropped into the last spare slot. To make room for a final green drop the pink onto a lower wheel. Rotate the wheel twice so the pink faces down. Then click the left mouse button while over the pink ball to send it down to the next wheel.



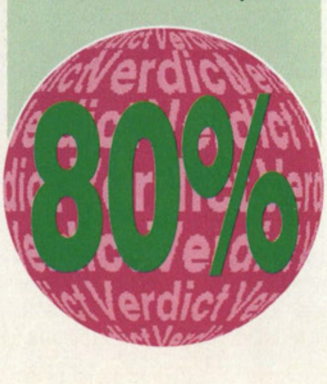
6 – More unwanted colours have turned up and been disposed of in the same fashion as the pink. When the green turns up spin the green wheel to present the final slot.

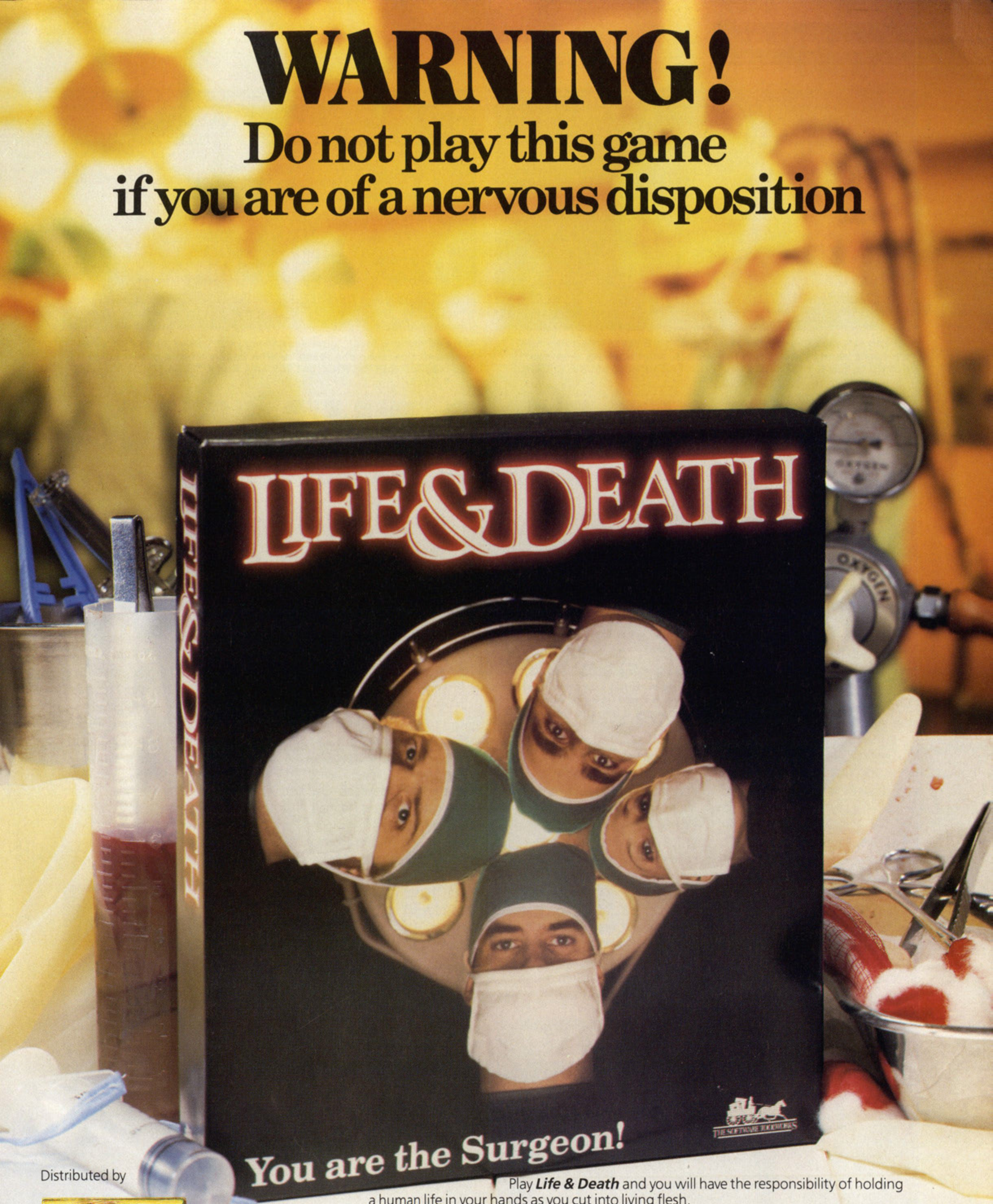


7 – When the fourth green ball slots in, all four explode and darken the wheel. That wheel is now complete. To finish the entire level every wheel must be 'exploded'.

VERDICT

- **An insistent puzzle challenge, with many different permutations on a basic theme.**
- **Choice of four graphic set-ups, three of which are excellent.**
- **Well measured pace, with a steady increase in player pressure.**
- **Its pure puzzle nature is an acquired taste.**
- **Lacks obvious action, but has hidden depth.**





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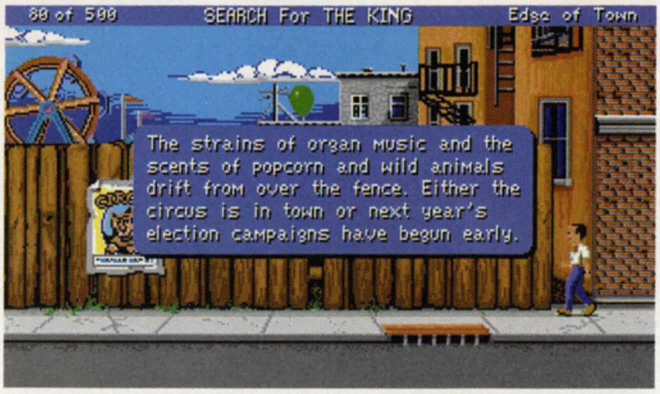
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You can tell that Les Manley lives here, it's a mess – just like him. This could change if he finds the King. It will be a long, arduous adventure, but if successful it will earn him a cool million dollars.

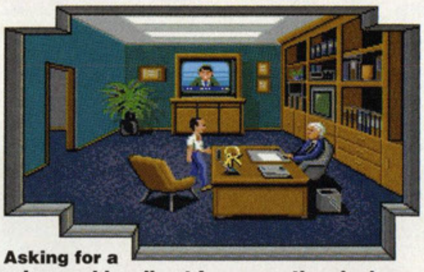


Always, always, investigate everything until you've ripped off every available clue, then check again. Who knows what a circus holds? You may not find the King, but you may find a Prime Minister or two!

SEARCH FOR THE KING

ACCOLADE ■ £29.99 Keyboard and mouse

Suspicious minds suggest Elvis is not dead but is resting. *Search for the King* takes roughly the same premise, though, instead of the 'sequinned whale' its central character is the eponymous 'King', set in a knockabout graphic adventure. Such a plot – an Elvis Hunt! – is guaranteed its fair share of weirdness. A good adventure though, needs more than plot to make the grade; it needs to encourage the exploration the plot inspires, which in turn requires a friendly front end. *Search* happily lures you in with plot, but is stubbornly reluctant to tell its tale, at least not quickly.



Asking for a raise could well get Les more than he bargained for. He will need to stand up for himself though, if he is to find the King.

Blue suede clues

The game system used to search for the King blends graphics and text. The pics supply clues, pose logistical problems and provide the humour and text is used to issue commands to Les Manley, the hero. Such instructions are entered via a text window. This is how you tell Les Manley to look, open, drop, examine and (most importantly) take anything he finds. As with all good adventures, *Search* sends you into overdrive, grabbing everything that isn't nailed down and prying loose a few things that are.

This mix of graphics and text input provide the 'levers' that are pulled during play. Les has to be guided to a location and then positioned so the action is plausible. If you want Les to search a drawer, he has to be stood next to it and be facing in the right direction. If Les wants to talk to someone, he needs to be able to see them.

Viva Les Vegas

The problems facing Les are not easily solved. Even when you have been told that an object is of no interest, it pays to examine it further. *Search's* linear design requires specific items to solve specific problems, so you never know you've missed something until you need it. Backtracking's inevitable, because steps are retraced to find that missing bit of kit. What's more, the game has a fatal contempt for mistakes because, Unlike the Lucasfilm breed of graphic adventures, *Search* will kill Les at the drop of a hat.

The similarities between Lucasfilm's *Monkey Island*, and *Search for the King* go little deeper than their use of 'cosmetic' graphics to disguise the adventure. In *Search* the free-form textual input of the player determines what happens, rather than selecting a response from a menu which is the case in *Monkey Island*. There is still a correct response but you're given no obvious clues as to what it is. The upside of this is that the game is less of a multiple-choice quiz and more a test of intuition. The downside is that even straightforward tasks can prove difficult if the wrong wording is used.

The frustrating element of *Search* is the speed at which it runs. Sure, there are some neat – Amiga specific – screens, but every new 'room' is loaded from disk. This takes around 20 seconds per location and disrupts the continuity. 20 seconds may not be scandalous for adventures, but a generic title does guarantee a game special privilege. No one would play a shoot-em-up that loaded each screen individually, even if the wait was five seconds. Such comparisons are harsh and slightly unrealistic, but the continual waiting soon erodes patience.

Search for the King is a good adventure. The story is good looking, complex and occasionally silly enough to make you want to finish. Viewed as a graphic/text adventure it ranks with the *Codename Icemans, Manhunters* and *Leisure Suit Larrys* of this world. Viewed as a pure game however, it struggles.

Trenton Webb

NOW IT'S TIME TO MEET *LES!*

An *Amiga Format* at-a-glance guide to the man who tries to search for the King.



NAME: Lester P. (Les) Manley
AGE: 27
HAIR: Thin
SKIN COLOUR: Fishbelly
OCCUPATION: Video technician, lots of years, never promoted
EMPLOYER: WILL, Channel 53, NYC
EDUCATION: Graduated in top 60% of his class from Brooklyn High School
FAVOURITE FOODS: Microwave
FAVOURITE MOVIE: The Little Mermaid
FAVOURITE MAGS: *DAK Monthly, Popular Mechanics, Amiga Format*
COMPUTER: TRS 80
EXERCISE: Drinks protein powder
CAR: None
DRIVING AMBITION: Driving ambition?

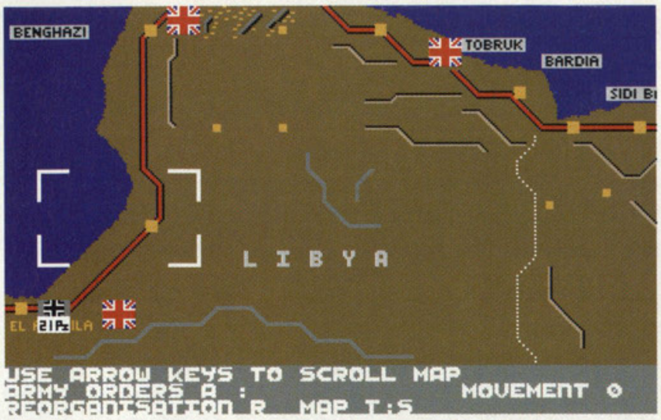
VERDICT

- **Curious and clever plot, straight out of *The Sunday Sport*.**
- **Each location is loaded from disk, so the going is somewhat slow.**
- **The puzzles are tough, but a clue book comes in the box.**
- **The long loading delays ruin continuity and kills the game's atmosphere.**

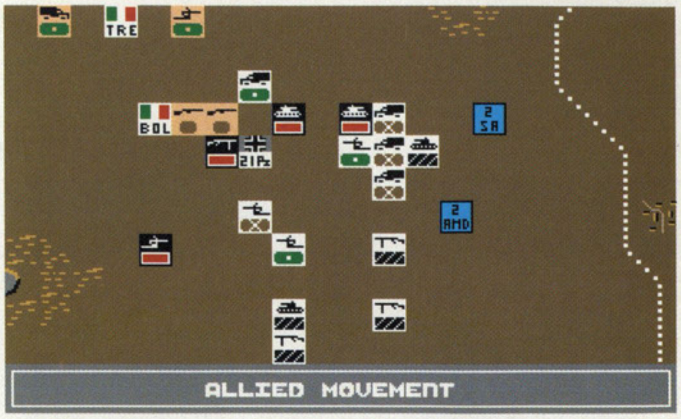




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DUNGEON MASTER FINALLY BEATEN?! "
SOURCE: C+VG, MAY ISSUE
91% ZERO HERO
AMIGA FRONT COVER POSITION
89% "THIS ONES A GEM !"
AMIGA COMPUTING 90%
86%
"A fine game that is a must for those who've enjoyed Dungeon Master" "The quality of animation is much higher than in Dungeon Master"
4 PAGE REVIEW
96% (PC)
95% (AMIGA)
CVG HIT
"Incredible-Dungeon Master finally beaten."
AMIGA ACTION
82%
"So much content included within the game. EXCELLENT well worth getting hold of a copy."
AMIGA FORMAT
AMIGA FORMAT GOLD
3 PAGE SPREAD
AMIGA POWER
"I've lost hours on this game,more so than anything I've played in ages"
88%
RAZE RAVE 92%
"Amazing depth of game-play. It beats Dungeon Master at it's own game"
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The overall map view at the start of the game. North Africa is very large and the armies already there are very small. So there'll be no combat for quite a while.



The German forces, who having been in combat for several days now, up sticks and retreat towards the relative safety of their incoming reinforcements.

AFRIKA KORPS

IMPRESSIONS ■ £24.99 Mouse

Tank warfare in the sand-dunes was of course born long before Operation Desert Storm. The North Africa campaigns of the Second World War saw thousands of men and vehicles fighting in and around Tunisia, Egypt and Libya (despite the fact that the war was supposed to be between Germany and Britain, hundreds of miles away in Europe).

Here *Afrika Korps* sets out to recreate the positions and conditions of that time, letting you have overall control of one or the other forces. Then it's up to you to make your own history.

The game relies totally on mouse control, which simplifies things immensely. Every unit has a colour code linking it to a formation such as a division or regiment as well as a little graphic representation of the main force (tank, infantrymen or whatever). National flags indicate the allegiance as well (Italians as well as Germans and British were present). So everything is as clear as can be (certainly clearer than it would have been in real life).

Rommel? Gunner who?

There are two map scales. An overall strategic view with the largest concentrations of troops shown and a smaller 'battle map'. It's here that you work out all your movement and tactics. The standard war-game 'turns' are used, so there are movement and combat phases for each side. In fact, so far, the game is like a dozen others you could buy.

The system for giving orders is unique, though. You can select, during your movement phase, whether to form a defensive line or an attacking formation. The positions of your command units must be specified, as must the placing of each flank. If they come under fire, they'll take whatever steps they think appropriate (the Italians, for example, really do run away quite easily). If your orders are seen as unacceptable by the units involved, they'll vent their outrage in a text box and do whatever they think is best instead.

After you've seen this rather neat set-up working, the combat itself is disappointing. The warring factions sit next to each other, flashing their damage points. If they're not wiped out (or running away like the Italians), they live to fight another day (albeit usually with lower morale).

The computer has three skill levels. All are competent but it has the added advantage of knowing where and when its reinforcements are arriving. Both sides get these during the course of the game, but the Germans usually need them more than the Allies.

Afrika Korps is a fast war-game to play. Turns last only a minute or two, depending on the human players' speed. So whole games take no more than an hour. This is a pity, because although the map is huge, it's really just a big North African sand-pit, and there aren't enough forces on either side to fill it to an exciting degree. But as it's historically accurate, this perhaps isn't a fair criticism to level.

Where have all the bullets gone?

What you have is a playable, fast and easy-to-get-into war-game which will nevertheless test your skill. But everything is pre-set on a huge, unchanging board and there aren't that many strategic variations you can devise to change the course of history.

A Desert Rats vs Rommel scenario has a glamour and attraction which isn't really recreated here. But probably to have tried would be to have altered what really happened (war rarely being anything like the movies). Impressions have given you an accurate scenario. Fine, if you're into WW2 tank battles, but really too simple, inflexible and unvarying for the truly avid war-gamer.

James Leach

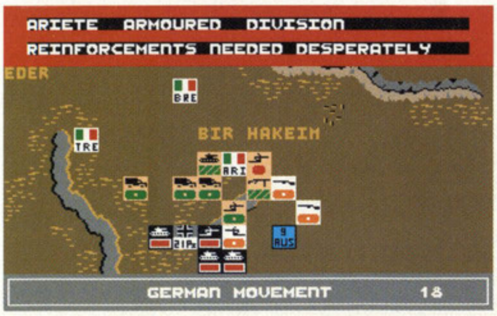
VERDICT

- Easy to understand and launch into.
- Fast and smooth, with no irritating keyboard inputs necessary.
- But limited gameplay owing to the rigid historical starting positions and forces used.
- Perhaps not complex enough for the real war-games buff.





German and Italian troops surround the British force in a pre-battle skirmish. Bravely, the Italians are attacking the (much smaller) British units.



The Italians, having trekked all across the scorched desert, are about to pull out of decisive battle, complaining of impending migraines.

SP OUTRO

It's Screenplay Outro (SPoutro to its friends) time again, where we make all the games we missed out feel a little better about themselves and kick the titles that didn't deserve a page in the first place. There's also the definitive Amiga software chart, hiding over the page. So you can check the progress of your favourite games, as the big names and big games titles head for the Number One slot.

Ooops Up!

Last month's Spoutro had some tiny little error-ettes, which were entirely the fault of him M'Lud. Him being either Mr F Bartucca, the devil, A Printer and anybody except me. The mistakes in question involved the Mirrorsoft budget label *Mirror Image*. First, we said that the game retailed at £7.99 when it actually sells for £9.99. Secondly, the score for *Speedball* was 79%, which is patently not the case, it actually deserves 85%. Rest assured that the offenders will be punished.



Renegade £14.99 (requires original Cadaver)



The Pay Off is an add-on levels disk that gives *Cadaver* owners four new levels of puzzles to play with. *Cadaver* (*AF*17 83%) was the Bitmap Brothers' isometric dungeon romp, that sent a dwarf scurrying around, solving problems for profit. The plot picks up where *Cadaver* left off with the wobbly hero seeking the folks who hired him for the first mission. *The Pay Off* uses monsters far more than the original, employing them as obstacles and as an active part of puzzle solutions. A sound 'sequel', at a sensible price, it features not only new tricks but completely new graphics for each level. *The Pay Off* pulls fewer punches than *Cadaver*, as players are guaranteed familiarity with the mechanics of the game. If you own and enjoyed Cadaver, it's a must!

Team 17 £10.99





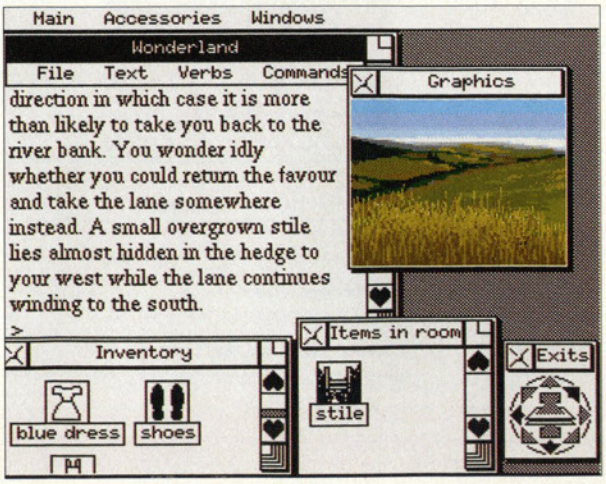
Beat-em-ups are ten-a-penny, but good beat-em-ups are few and far between. Team 17's first baby falls distinctly into the second category, with sumptuous graphics, great sound and high-speed punching gameplay. A tale of everyday martial arts folk, you have to avenge a fallen friend by beating seven buckets of something out of a series of opponents. While between each battle you have the chance to improve your skills via some slightly strange sub-games. The speed of the fights is blistering, real edge-of-the-seat stuff, as you search for your enemy's weakness and then try to exploit it. Generally, beat-em-ups lack the depth of gameplay to stand the £25.99 pace, but for £11 it's a steal.

WONDERLAND

Virgin £25.99 (1 Meg required)



The long awaited Magnetic Scrolls adventure, *Wonderland*, has finally made it. Was it worth the wait? Did it deserve the hype? It depends on your point of view. It follows the story of *Alice's Adventures in Wonderland* and you get the chance to relive the entire story, Mad Hatter, Duchess and the rest. *Wonderland* uses a unique windows adventure system, allowing you to choose what is seen on screen. Each element of the display (text, graphics, compass etc.) has its own window, which can be opened and viewed simultaneously – in much the same way as Workbench. The story and graphics are excellent, but the system looks a little clumsy and loads slowly. For adventures it is a breath of fresh air, escaping the traditional confines of the genre, but it is far from perfect. A brave step forward nonetheless.



THE AMIGA FULL PRICE CHART

Pos		Title	Publisher	Price	Rating
1 (-)	NEW	**Armour-Geddon**	Pysgnosis	£25.99	85%
2 (-)	NEW	**Gods**	Renegade	£25.99	FG90%
3 (-)	NEW	**Chuck Rock**	Core Design	£25.54	80%
4 (5)	▲	**PGA Tour Golf**	Electronic Arts	£25.99	FG90%
5 (1)	▼	**Lemmings**	Pysgnosis	£24.99	FG92%
6 (-)	NEW	**Supercars 2**	Gremlin Graphics	£21.99	80%
7 (-)	NEW	**Monkey Islands**	Lucasfilm	£29.99	FG92%
8 (-)	NEW	**Eye of the Beholder**	US Gold/SSI	£30.99	FG93%
9 (-)	NEW	**Killing Cloud**	Image works	£29.99	80%
10 (2)	▼	**Speedball 2**	Image Works	£24.99	FG94%
11 (-)	NEW	**Hero Quest**	Gremlin Graphics	£25.99	85%
12 (4)	▼	**Final Whistle**	Anco	£12.99	83%
13 (3)	▼	**SWIV**	Storm	£24.99	FG92%
14 (-)	NEW	**MegaTraveller**	Empire	£29.99	70%
15 (-)	NEW	**Wonderland**	Virgin	£30.64	70%
16 (-)	NEW	**Brat**	Image Works	£29.99	87%
17 (7)	▼	**Power Up**	Ocean	£29.99	Compilation
18 (-)	NEW	**European Superleague**	CDS	£24.99	74%
19 (11)	▼	**F19 Stealth Fighter**	MicroProse	£29.99	FG91%
20 (6)	▼	**Viz**	Virgin	£24.99	61%
21 (8)	▼	**Kick Off 2**	Anco	£24.99	FG94%
22 (9)	▼	**Panza Kick Boxing**	US Gold	£24.99	69%
23 (16)	▼	**'Nam**	Domark	£29.99	88%
24 (17)	▼	**Super Monaco Grand Prix**	US Gold	£25.53	83%
25 (12)	▼	**A10 Tank Killer**	Sierra Online	£34.99	75%
26 (-)	NEW	**Chuck Yeager AFS 2.0**	Electronic Arts	£25.99	71%
27 (-)	NEW	**Back to the Future III**	Image Works	£24.99	82%
28 (15)	▼	**Bard's tale III**	Electronic Arts	£25.99	69%
29 (14)	▼	**Powermonger**	Electronic Arts	£29.99	FG94%
30 (27)	▼	**Lotus Turbo Challenge**	Gremlin Graphics	£24.99	89%



Electronic Zoo £25.99

The aim of *The Ball Game* is to dominate a *Chequers*-style board with counters of your colour. It's played in turns, with each of the four players laying one of their coloured counters at a time. Much like Othello, under special circumstances whole blocks of the opposition's counters can be changed, taking points from them and rewarding you. Straightforward graphics and simple rules, mean this is a game that is won with the mind, not joystick speed. Victory is tough, even against human opposition, but it lacks the classic edge of *Othello* and the thrill factor of more traditional computer fare. An interesting diversion, *The Ball Game* offers nothing really new, just a dependable board-game challenge.

THE BUDGET TOP TEN

1	**Defender of the Crown**	Mirror Image
2	**Fantasy World Dizzy**	Codemasters
3	**Miami Chase**	Codemasters
4	**Little Puff**	Codemasters
5	**North and South**	Action 16
6	**Rocket Ranger**	Mirror Image
7	**Sherman M4**	Action 16
8	**Ninja Rabbits**	Micro Value
9	**World Class Leaderboard**	Kixx
10	**Treasure Island Dizzy**	Codemasters

Kop this!

Armour-Geddon, the highly-polished war sim from Psygnosis, has come straight in at Number One this month. This is the second top position in a row from the Liverpudlian publishers. *Armour-Geddon* was still something of a dark horse though, especially as it had to dislodge *Lemmings* and beat off a strong challenge from Renegade's *Gods*.

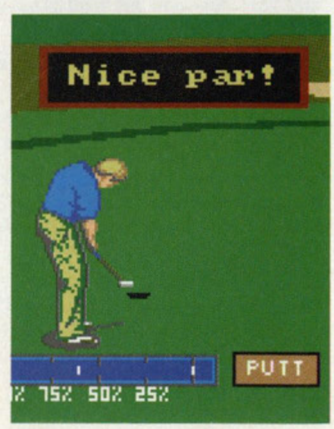


One over par

It was a bad month for the older games in the survey, with only *PGA Tour Golf* improving on last months position. The other 15 all lost places. This sudden change of fortune is due to the incredible number of new entries, 14 in total, in what is generally considered to be a quiet time for software sales.

..and Speedball too!

The Bitmap Brothers should be cracking the champers' corks because they have three games in the All Price Charts. *Gods* is the most prominent, which leapt to the Number One slot for two weeks in the middle of the month but has since slipped back to a 'lowly' Number Two. Backing that up comes *Speedball 2* at 10, while the re-released *Speedball* manages a mighty 38. Quality games it seems sell, sell some more and then go on to sell even more.



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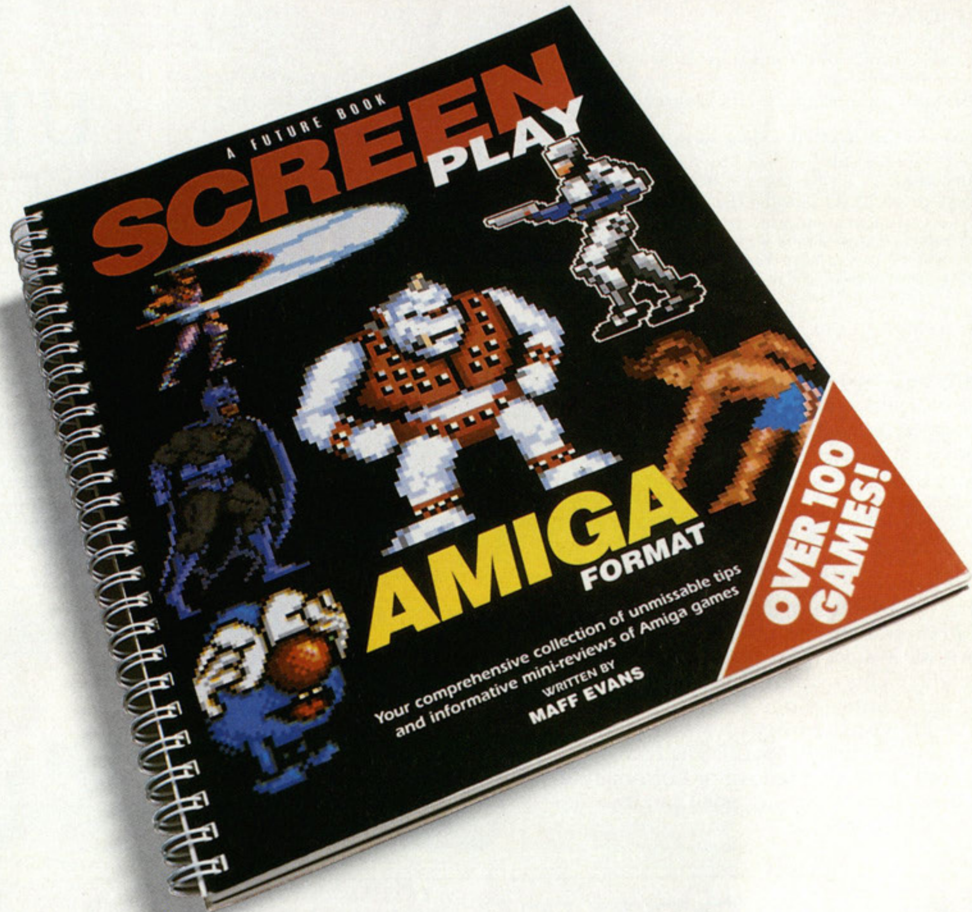
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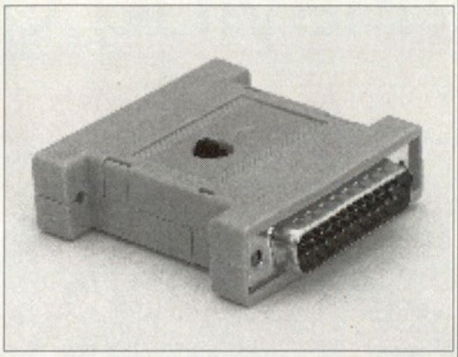
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If you think you can come up with some tips, cheats, hints, maps or solutions to beat this lot, send them in to:

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Street
Bath BA1 2BW.**

Ahoy shipmates! It's time for more o' them there hints to yon video games! This month be 'avin a piratical feel with the first part of the solution to The Secret of Monkey Island. So pull ye self up with yer finest tankard and I'll share some o' me top tips wi' ye! Oh ar, an' that lubber **MAFF EVANS** 'elped a smidgen an' all. Pass the grog, there's a good lad...

TEENAGE MUTANT HERO TURTLES

Well, love 'em or hate 'em you can't make a soup out of 'em! Those Mutant Turtles are tough in a fight on the telly, but when you're trying to take control of them it in a computer game it may be a totally different kettle of fish. If you're one of those frustrated Turtle fans who can't get anywhere in the game, then try this for size.

When the code screen appears, enter the code as 1506. It will say that you're wrong, at which point you should enter 8859 as a code. Finally, enter the real code to get the game running. Now during the game, press the Help key to gain infinite energy for all the turtles. If this all gets too much and your conscience gets the better of you, then simply press 'Help' to turn it off again.

**Chris Haynes,
Felbridge, West Sussex**

ESWAT

A quick one which should be intriguing to all the KLF or Illuminatum fans. Pause the game and enter JUSTIFIED ANCIENTS OF MU MU. The screen will flash and you will have 99 credits.

**Murray Clarke,
Solihull, West Midlands**

NIGHT SHIFT

Pretty tough games seem to be making a comeback and this is one of the toughest! For those of you stuck at the beginning, try these codes.

LEVEL	CODE
2	Cherry, Banana, Banana, Lemon
3	Banana, Cherry, Pineapple, Plum
4	Pineapple, Lemon, Pineapple, Pineapple
5	Pineapple, Pineapple, Lemon, Cherry
6	Cherry, Plum, Plum, Pineapple
7	Cherry, Pineapple, Lemon, Banana
8	Pineapple, Banana, Pineapple, Cherry
9	Pineapple, Lemon, Lemon, Cherry
10	Lemon, Banana, Plum, Plum

**Paul Barker,
Chester-le-Street, County Durham**

BRAT





If you're playing this game, but can't get to see the higher levels, then try these codes for size. And when you find that they don't quite fit, enter them in the computer.

LEVEL	CODE
1	BISHIGMO
2	MIHEMOTO
3	SASUTOZO
4	SUMATZEE
5	NOKITAGO
6	ITSANONO
7	MOZIMATO
8	HOZITOMO
9	MOKITEMO
10	ZUMOHATO
11	CHANASTU
12	NAGAITSU

**Phil Palmer,
Crediton, Devon**

THE SECRET OF

Oh, to be a pirate on the high seas. The taste of the rum, the roar of the waves and the smell of the captain. Heaving to and splicing the main brace in a piratical tale is great fun, but it can be confusing. If this superb graphic adventure is driving you mad, then this solution is for you. Use the guide along with the maps to beat the villains and triumph. Hurrah!

PART ONE – THE THREE TRIALS

Getting Your Gear for the Trials

You will start the adventure at the lookout point above the town. The lookout tells you where to go to begin your quest.

To start off, WALK right along the dock to the Scumm Bar. OPEN the door and WALK in. WALK TO the red curtain and TALK TO the important looking pirates.

Tell them you want to be a pirate and get them to tell you about the three trials before you leave.

OPEN the door to the right. The cook will tell you that you're not allowed in. Wait for him to come out and walk off the screen to the left, then WALK in.

PICK UP the hunk of meat and the pot, OPEN the door on the right and go outside. WALK TO the end of the jetty to make the seagull fly away, then quickly PICK UP the fish before he returns. Go back out to the street, WALK TO the cliffside and WALK right to the path.

Go to the clearing in the middle of the island and WALK left to the circus tent.

Interrupt the Fettuccine Brothers' conversation and ask them how much they'll pay for you to do the stunt. Agree to their offer and tell them you have a helmet.

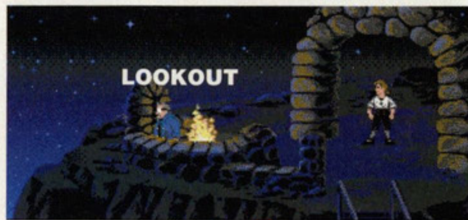
USE the pot and you will find the trick will be performed. Talk to the Brothers to indicate you are OK and then when you leave the tent WALK back to the path.

Go back to the village and WALK through the archway to the main street. TALK TO the citizen of Melee, and when he asks you about Sven, say that you know someone called Dominique. Tell him you'll take the map then leave him.

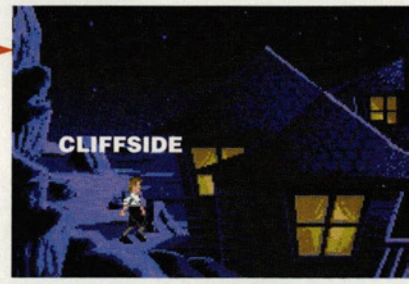
OPEN the door to the Voodoo Shop and go inside. PICK UP the chicken which is lying on the trunk and LOOK AT it before then going back out to the street.

WALK TO the archway under the clock and WALK TO the alley where the 'Psssst' is coming from. A man will appear and hassle you. Answer his questions and he will introduce himself as the sheriff before leaving.

Go back to the street, OPEN the door to the shop and WALK in. PICK UP the shovel and the sword and TALK TO the storekeeper.



To Path (Island Map)





Tell him you want the sword and the shovel, then browse.
Leave the shop and WALK out past the cliffside to the path.

COMPLETING THE TRIALS

Go to the house at the far right of Melee Island. You will be stopped at the bridge by a troll. GIVE the fish to the troll and he will let you pass.

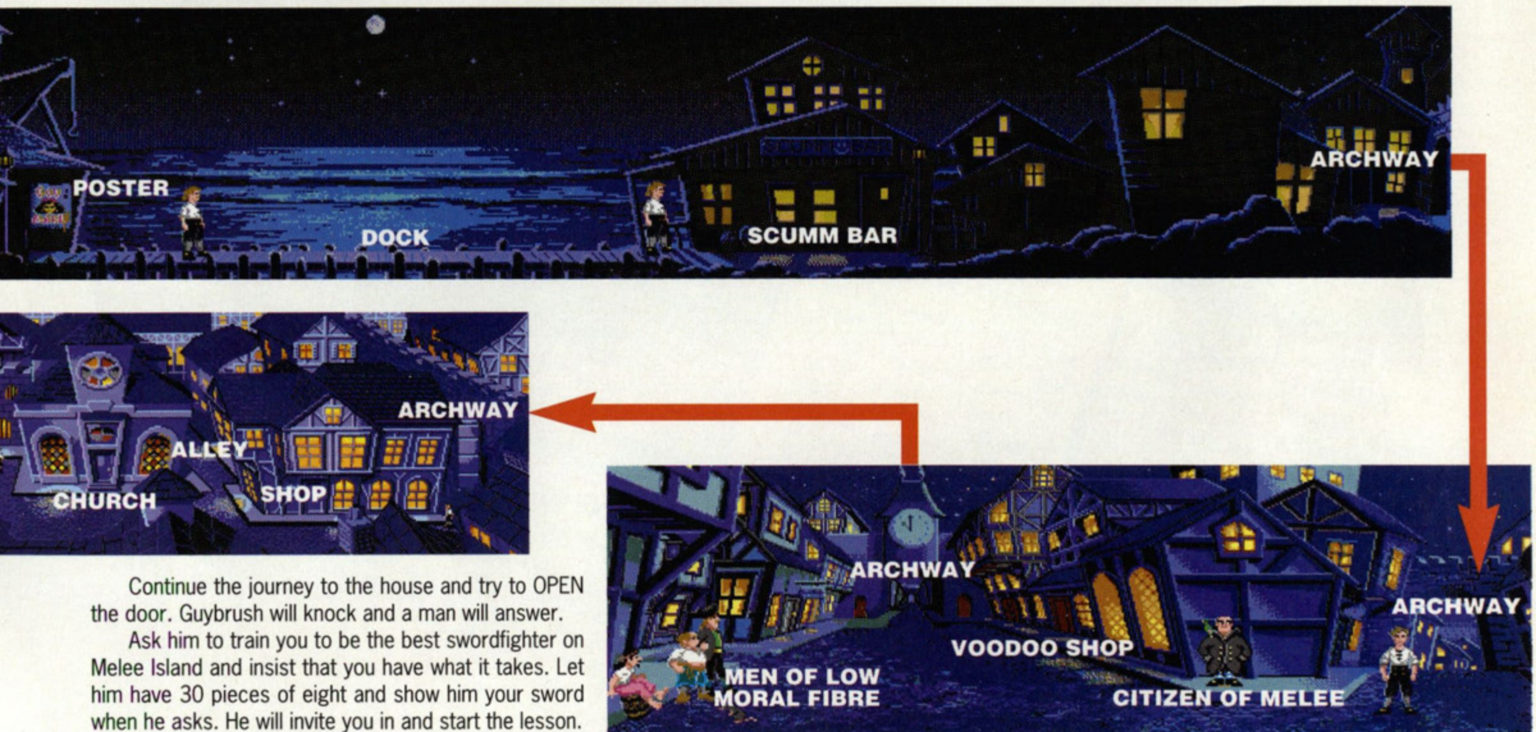
MASTERING INSULTS

INSULT	COMEBACK
I've got a long, sharp lesson for you to learn today.	**And I've got a little TIP for you. Get the POINT?**
My tongue is sharper than any sword.	**First you'd better stop waving it like a feather duster.**
My name is feared in every dirty corner of this island!	**So you got that job as janitor, after all.**
My wisest enemies run away at the first sight of me!	**Even BEFORE they smell your breath?**
Only once have I met such a coward!	**He must have taught you everything you know.**
If your brother's like you, better to marry a pig.	**You make me think somebody already did.**
No one will ever catch ME fighting as badly as you do.	**You run THAT fast?**
I will milk every drop of blood from your body!	**How appropriate. You fight like a cow.**
My last fight ended with my hands covered with blood.	**I hope now you've learned to stop picking your nose.**
I hope you have a boat ready for a quick escape.	**Why did you want to borrow one?**
My sword is famous all over the Caribbean!	**Too bad no one's heard of YOU at all.**
I've got the courage and skill of a master swordsman!	**I'd be in real trouble if you ever used them.**
Every word you say to me is stupid.	**I wanted to make sure you'd feel comfortable with me.**
You are a pain in the backside, sir!	**Your hemorrhoids are flaring up again, eh?**
There are no clever moves that can help you now.	**Yes there are. You just never learned them.**
Now I know what filth and stupidity really are.	**I'm glad to hear you attended your family reunion.**
I usually see people like you passed out on tavern floors.	**Even BEFORE they smell your breath?**

MONKEY ISLAND

PART 1





Continue the journey to the house and try to OPEN the door. Guybrush will knock and a man will answer.

Ask him to train you to be the best swordfighter on Melee Island and insist that you have what it takes. Let him have 30 pieces of eight and show him your sword when he asks. He will invite you in and start the lesson.

Once the training is finished, you will need to learn some insults. WALK TO the path and go to the junction just to the left of the fork. This is where you will have most chance of a scrap.

Keep fighting any pirates that come along to collect insults and their replies. If you have an insult but don't know the answer then use it, since the responses are the important thing!

At some point you will be told that you are good enough to fight the Sword Master. You're not! Get as many of the 20 responses to insults as you can before you stop fighting.

When you're ready, go to the fork to enter the forest. WALK into the back of the screen and PICK UP the yellow plants. Wander around the forest until you come to a chasm with a signpost next to it. PUSH the sign to make the bridge appear, then cross it.

WALK TO the right and TALK TO the Sword Master. Tell her that you've come to kill her and the fight will start. The insults that the sword master throws at you are different to the ones you have, but you need to use the same replies. The table 'Mastering Insults' gives the correct responses to her wit.

When the Sword Master is defeated, she will give you a 100% cotton T-Shirt. LOOK AT it to see your prize. You can now use the Sword Master's insults on anyone you fight to win easily, but you don't need to get into a swordfight from now on.

WALK TO the fork to get into the forest again and LOOK AT the map for the directions to the treasure. Although they look like dance steps, they are instructions. Back means into the back of the screen, while left and right mean off the screen in that direction.



Once you find the treasure clearing WALK TO the right and USE the shovel on the X. LOOK AT the T-shirt to see your prize and WALK TO the left to get back to the road.

Go to the village and WALK TO the town itself and WALK through the archways towards the Governor's mansion. USE the yellow petal on the hunk of meat and GIVE the now-formed meat with condiment to the deadly piranha poodles. When the poodles pass out you can OPEN the door and WALK in.

OPEN the door just to the right of the front door and WALK in. A surreal fight sequence will then unfold giving you some items. WALK back out of the front door and back to the town.

WALK into the jail and TALK TO the prisoner. Go back out to the street and go into the shop. TALK TO the storekeeper and ask him for a breath mint, then leave the shop.

WALK back to the jail and GIVE the breath mints to the prisoner. Ask him if he has a file, then GIVE him the gopher repellent. When you have the cake, go back to the street, WALK back to the Governor's mansion and then go in.

OPEN the cake to find a file and WALK TO the gaping hole. The fight will continue until you eventually emerge with the fabulous idol. The sheriff will stop you asking what you're doing with it. Answer him and the Governor will appear sending him away. Chat to the Governor (well, sort of chat) and WALK TO the front door when she leaves. OPEN the door to

Continued overleaf ▸

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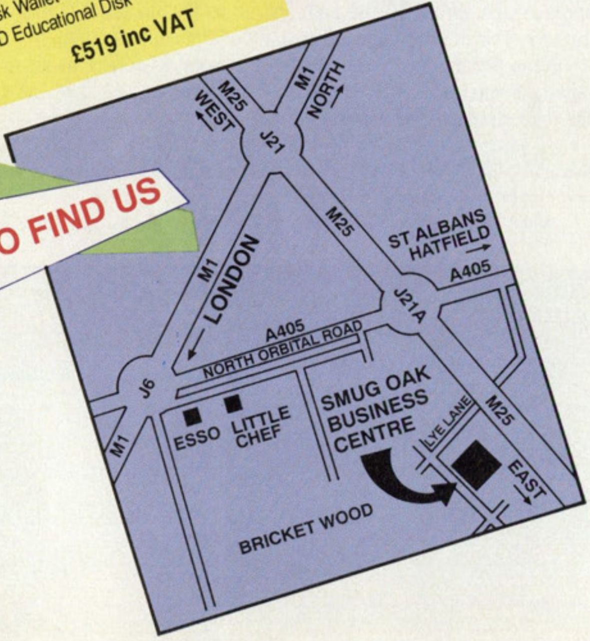
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find the sheriff. When you answer him, he will take you and throw you off the dock. Ooh! The plot thickens!

STARTING THE QUEST

When you appear underwater, PICK UP the idol. You will then collect the sword and climb back up to the dock. The lookout then arrives to tell you that the Governor has been kidnapped. Ask him about it and he will give you a note from LeChuck telling you what's happening.

WALK right to the Scumm Bar and go in. PICK UP all the mugs and WALK TO the red curtain. PICK UP the other mugs, then TALK TO the cook. Ask him what's wrong and get him to tell you where to get a ship.

OPEN the kitchen door and go in. The next sequence has to be done pretty speedily. USE the mug on the barrel and zoom off to the jail. The grog will eat through the mugs, so at various points on the trip, USE the disintegrating mug of grog on one of the empty mugs.



When you get to the jail, USE the mug of grog on the lock so that the prisoner is let free. When you try to convince him to join your crew he will run away, but don't worry!

WALK back out to the street and out to the cliffside, then WALK TO the path. Go to the shore at the top of the island. When the screen with the neon sign appears, USE the rubber chicken on the cable to get across the gap. OPEN the door to the house and WALK in.

Meathook will appear telling you how he doesn't like visitors. Tell him that the Governor's been kidnapped and you should get a crew and rescue her. Meathook will give you a test to prove your worth. When Meathook has opened all the barriers and runs away, OPEN the little door and TICKLE the murderous winged devil. Meathook will then agree to be in your crew.

USE the rubber chicken on the cable to get back across the gap and WALK TO the path.

Go to the Sword Master's and TALK TO her. Get her to join your crew simply by telling her that the Governor's been kidnapped, then WALK back to the path.

Go to the lights, which are actually Stan's Used Ship Emporium. Stan will approach you and start his sales pitch. Say that you don't have much to spend and tell him you want credit. He'll turn you down. Say you want to think about it some more and try to leave the yard. Stan will stop you and give you a card and a magnetic compass.

Go to the village and WALK to the shop. TALK TO the storekeeper, telling him you want a credit note. Say that you are employed and he will get the note from the safe. Make a careful note of the combination! Whatever job you tell him you're doing he won't believe you and puts the note back (last chance to get that combination!). Say that you're looking for the Sword Master to send him away.

WALK TO the safe. Using PULL to move the handle anti-clockwise and PUSH to move it clockwise, enter the combination to open the safe and get the credit note. Go back outside and return to Stan's Boat Yard.

Ask to see the cheap ship again and say that you have a credit note. The negotiating will now start. Talk about the extras and say that you can live without each one until the first one appears again. At this point say that you've heard enough about the extras. Ask Stan how much he thinks the ship's worth, then say you don't want it after all. Say you guess he's right when he calls you back. Ask him what he thinks it's worth again, then make him an offer of 5000 pieces of eight. He'll then sell you the ship.

Leave the yard and then go back to the village. WALK TO the dock to meet Stan with your ship. He will give you some literature to use later on in the adventure. Greet your crew when they arrive and then it's off on the big adventure!

That's all for this month. We'll be bringing you the conclusion to this gripping adventure next month – so stay tuned!

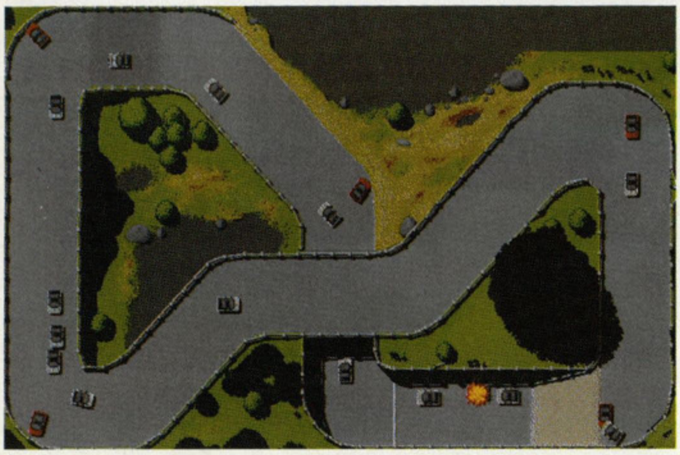
Solution courtesy of
Ben Stone,
Ludlow, Shropshire

SUPERCARS II

What is it with Gremlin programmers and Big Country records? First we had titles of their records for the cheat modes for *Lotus Turbo Esprit*, now we continue in the same vein with *Supercars II*. Are they hardcore fans of that 80s Scottish rock band? Is it some surreal joke? Is it merely an incredible coincidence? Who knows?

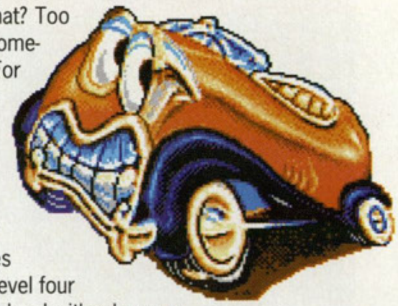
Anyway, to access the cheat mode, enter player one's name as 'Wonderland' and player two's name as 'The Seer'. You can now start the game in one or two-player mode with the cheat active.

Ajad Miah, Scunthorpe, South Humberside



CAR-VUP

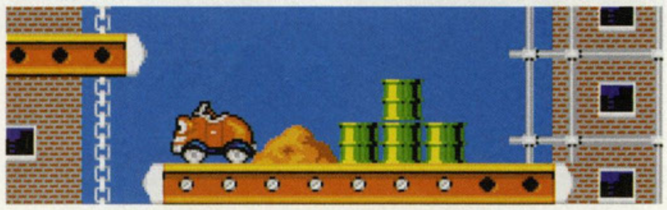
What a jolly little game this is! What? Too hard? Well we'll just have to do something about that, won't we? For various cheats, enter the following names on the score table.



CODE	EFFECT
PUSSYCAT	Nine lives
R.J.TOONE	Infinite lives
WHOOPSIE	Begin on level four
BUMPER	Start each level with a bumper

Now for a couple of extra tips. If you want to stop, press Z for brakes. To get the EXTRA letters, leave a single dot at the end of the level to make one appear.

Simon Locke and Brian Cherrie, West, Lothian, Scotland



HELPING HAND

Some more lost souls trying to find their way through the corridors of computer land. Luckily the **HELPING HAND** is here to guide them.

I have recently purchased an Amiga Screen Gems pack. I also went out and bought *Amiga Format* issue 22 and found out that in one of your back issues you printed a cheat for *Shadow of the Beast II*. I am finding this game rather difficult and it would be a help if you could print the cheat again.

Neil Tarrant, Milton Keynes, Buckinghamshire

It's a pleasure! All you have to do is run over to the right-hand side until you meet the pygmy by the forest. Then press A to talk to him and enter the following TEN PINTS. You can now carry on with the cheat active.

I am a keen reader of *Amiga Format* and so I went out and bought the *Total Recall* game. I can get to the sixth level, but the last level's a tough cookie. I could do with a cheat.

Oliver Cooper, Royston, Hertfordshire

To beat this tough cookie, enter LISTEN TO THE WHALES on the title screen and you can play with the cheat running!

On the *Teenage Mutant Hero Turtles* game, I can't get past the Technodrome. I've always got a bit of life left, then when I jump to hit the Technodrome I die. Could you give me a cheat?

John Finch, Sutton Valence, Kent

Just have a quick shuftie at Gamebusters this month for the answer to your pleas!

Please could you tell me how to free the girl when you are stuck at the bottom of the ocean in *Operation Stealth*? I can free John, but then what? I keep on drowning. Help!

Richard J Webber, Marchwood, Hawick

To achieve this aim (that is, not drowning) you need the bracelet. OPERATE the bracelet when you are on the boat and wait until you are thrown into the water. Once you hit the bottom of the sea, OPERATE the bracelet again and wait for the girl to hit the sea bed. When she does, OPERATE her (ooer) and swim to the surface to be rescued.

Does somebody know an infinite lives cheat for *Shadow of the Beast I*? I have tried pressing the left mouse button and fire until I am asked to change disks, but this does not work. I read this cheat in your Screenplay book, so do you try them out before you print them or not?

Mark Kisby, Tamworth, Staffordshire

Pah! The cheek of it! There was a popular myth that this was the cheat mode to Beast I, but it's only a cheat for the pre-production versions. The released copies don't in fact have a cheat mode. By the way, you didn't read this cheat in my book – you must be mistaken.

I'm sorry to all those people who want extensive tips, maps or solutions printed, but there just isn't the space in Helping Hand to cover that kind of stuff!

If you're desperate for more involved tips, then the *Screenplay* book is filled with hints, maps and solutions to over 100 games. You never know, it could be your lifeline!

If you have a query on beating a game, and the Screenplay book hasn't got the help that you need, then jot your problems down and send them in to: **HELPING HAND, AMIGA FORMAT, 30 MONMOUTH STREET, BATH BA1 2BW.**

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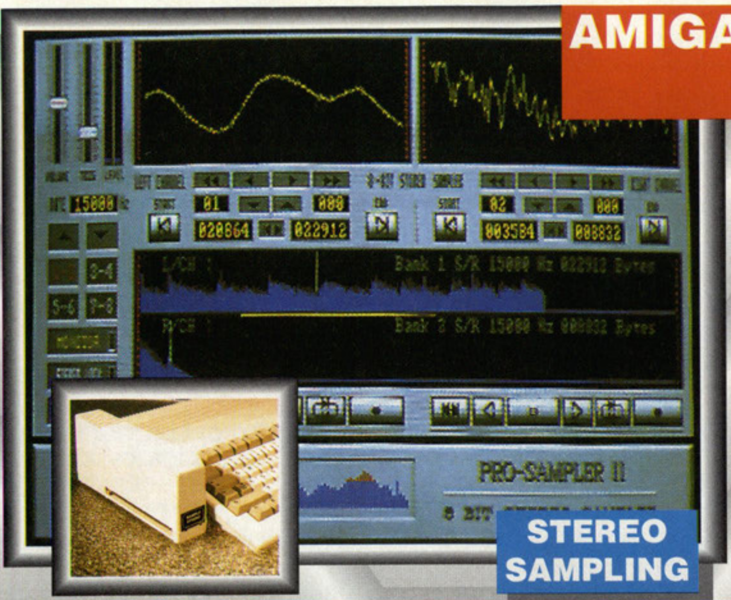
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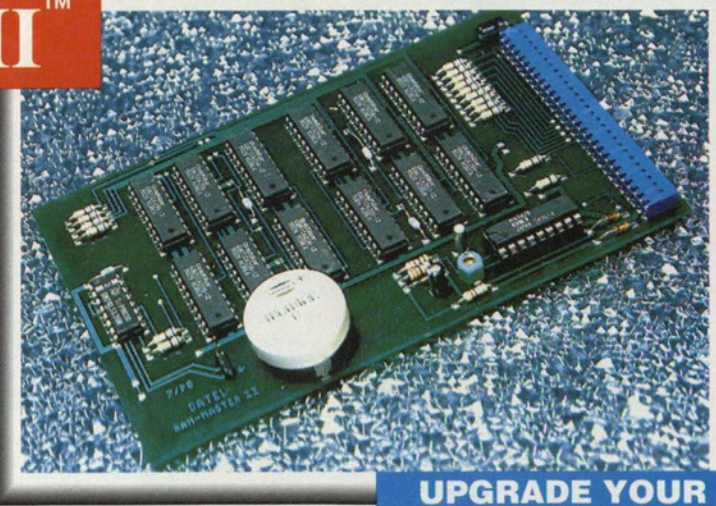
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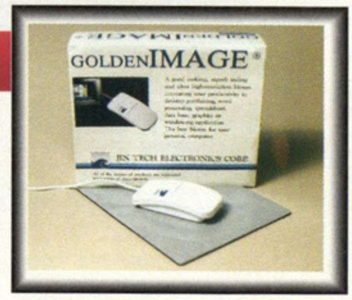
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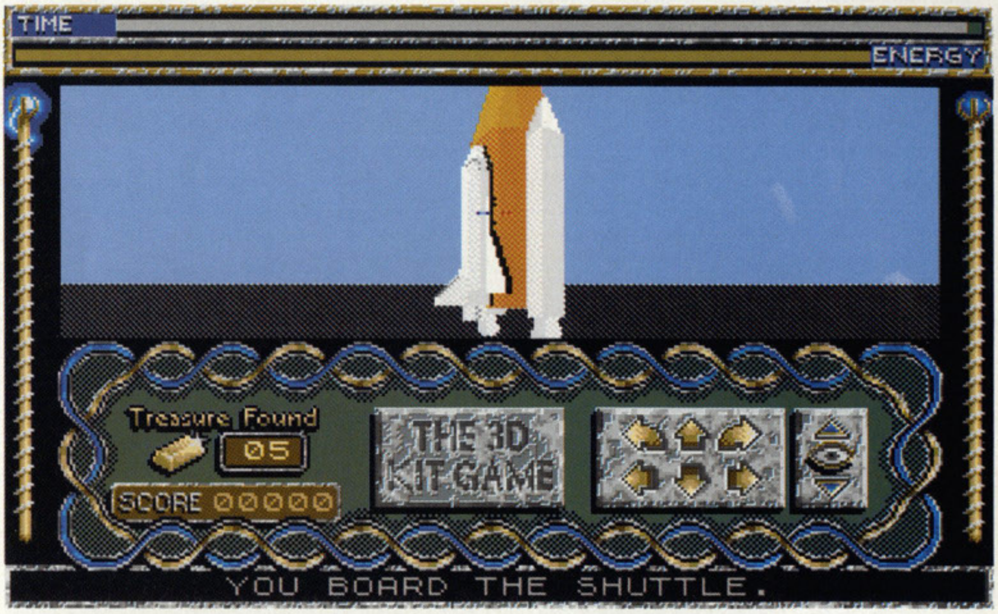
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With the arrival of Virtual Reality systems somewhat of a revival of interest in 3D programs has taken place. But what about the enthusiastic novice who doesn't want to wade through stacks of books on coding and hasn't the time to start learning complex geometry theories? Well now anyone with a bit of imagination and the advanced technical knowledge of either Lego or Stickle Bricks can produce their own 3D adventures.

Incentive have produced an easy-to-use design package based around their Freescape system. Freescape first found fame with its appearance in games such as *Driller*, *Dark Side*, *Total Eclipse* and more recently *Castle Master*, but now anyone can utilise the system to develop new 3D games to their own specifications.



If you've always wanted to create your own 3D games but don't know how, now's your chance! Freescape is put at you fingertips by **MAFF EVANS**.

3D Construction Kit

3D object designer / game creator ■ £50.99 ■ Domark 081 780 2222

3D Construction Kit provides the novice with a series of easy to use building blocks and controls to build and animate entire three-dimensional Freescape environments.

TOP: An example screen from the game included in the package. The shuttle may look a complex shape, but you too could soon be producing similar objects to this.

Building Rome in a day

The package comes with a single disk containing the editing program, an example game – produced with the kit – and a detailed and an extensive manual. The manual starts by explaining just the thing people starting 3D need – how to make a cube and colour it in! For all those bibliophobes that don't fancy ploughing through the manual to start producing 3D works of art, don't worry! The package also contains a short tutorial video to help lead you through the basics of the system: just so you don't get a sudden bout of technofear when the control screen appears!

The controls are laid out in a logical manner so they're not too intimidating. At the top of the screen is a menu bar, which drops down a series of menus containing all the program's main options.

To speed up the process of producing objects, the commonly used options are also found on the control panel at the bottom of the screen. This is where the majority of the work is carried out. From here you can more around the area, construct objects and put them into place.

Building an object couldn't be easier. Just select 'create' from the panel to call up a menu of shapes, then click on the one you want. Next go to the 'edit' panel and you can change the size of the object, move it anywhere in the area, shift the corners to produce a new shape and finally colour it how you want. Pull up more shapes and you can stick them together to build anything you want! It's much the same as using a pliable set of kiddies' building blocks – you grab your block, push and pull it into shape and plonk it where you want it.



ABOVE: This mother shark and her baby swim fluidly through a Freescape sea. This gives a good example of some of the complex animations that are possible with the *Construction Kit*.

So what happens if...

Once you have built and coloured your object, you can assign attributes and conditions to it to bring it to life. This is where the Freescape Command Language (FCL) comes in. No, don't panic! You don't have to write a full-blown program to create your game. FCL is only used to tell the program what you want to happen when certain conditions occur.

For example, say you've built yourself a nice house in your environ-

Continued Overleaf



RIGHT: Once you have built your impressive science-fiction shape, you can pick a colour shade from the extensive colour palette to give the object the right atmosphere.

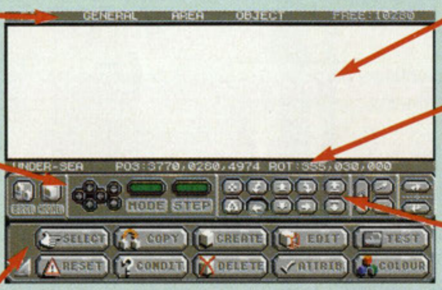
ment. You can then select the door and by using FCL, it's possible to tell the program to jump to another area if the player collides with it. By moving to another area in the designer, you can construct the interior of the house, ready for when you start walking around your new environment. The program even contains a standard room consisting of, naturally, four walls, a ceiling and a floor. By calling up this set of 'globals' you don't even have to mess around building the boundaries of your interior scene – they're there already, waiting to be furnished.

When you start getting more adventurous, you can use FCL to detect whether you shoot or manipulate objects, make shapes move or disappear, add to your inventory or even swing doors open.

If this still sounds too complex for you, don't worry. Once you start doodling it becomes very easy to look up the required method in the manual and incorporate it into your 3D scene. To give you an idea of just how easy the system is to use, within half-an-hour of loading the program we had constructed a rather pretty little church, made the door open when it was shot at and created the interior of the church, complete with altar and glowing crucifix!

CONTROL, I'M HERE

Building 3D objects is simply a matter of selecting a series of options from the easy-to-use control panel.



MENU BAR – Contains the control options for setting up conditions and accessing data on disk.

MODE AND VIEW ICONS – Sets the direction of view and the mode of movement around the 3D world.

VIEW WINDOW – Gives you a view onto your 3D environment.

INFO BAR – Displays information on the current area and object along with your view position.

FREESCAPE CONTROLS – These are your controls for moving and looking around the environment.

SHORT CUT ICONS – These are used for creating, colouring and editing objects, as well as setting their attributes and conditions.

Move it, boy!

You can also use FCL to set up simple animation sequences to bring your shapes to life. All you need to do is set the object's attributes so that it is moveable then edit the conditions. Now by using the 'loop' and 'move' commands you can send it whizzing around the scenery. With a little practice you can soon produce seemingly complex animated scenes with ease.

Once you have built your 3D world and put together your game conditions, all that's needed for the final touch is a pretty control panel. These can be any 320x200, 16-colour IFF screen, so you can create a panel in your favourite art package and sling it straight into your game.

Building by Numbers

Here is a quick illustration on building a simple 3D environment featuring a well-known artifact...



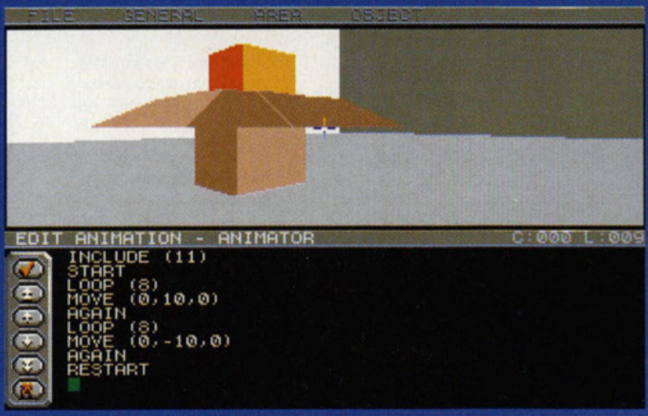
1 First of all the main body of the object was made by placing a flattened cube on top of a taller block. A pyramid was then dropped on top and the colours were set to get the right feel.



2 Next up the doors were put on the front of the main body and polished up with windows and a keyhole, to add a finishing touch a white block was plonked on top of the object as a light.



5 Next, a jump to a new area. By accessing the Global room, we can use the walls to create an interior. By sticking two cubes and eight pyramids together, we came up with the control panel.



6 Next it's time to create an animation. We can also bring the central column to life by including it in the animation and setting up a couple of loops. The column will now move up and down.

Just select 'load border' from the 'file' menu to load it up, select 'set view' from the 'general' menu and drag a box out to set the size of the view window. That's it! A finished game screen. By accessing the 'controls' option you can assign keys for all the controls and use the pointer to mark out the active area on the panel for each control, so you can put the controls just about wherever you want.

Easy as one, two, three

3D Construction Kit is without doubt a powerful and flexible system. But unlike many other construction systems, building 3D objects with *3D Construction Kit* really is as easy as plonking shapes together and pulling them about to produce a finished scene. It will take take a little time and some experimenting to produce a full game, but the system's ease-of-use means that the learning curve is shorter than virtually all other game-construction systems.

The manual, coupled with the tutorial video, explains every option and command in surprising detail. A few more examples would have been helpful, but the lack of them isn't much of a hindrance, since an insight into the more advanced features can be gleaned by loading up the Kit Game and pulling the various sections apart to see how they work. This provides you with both a live set of examples on various techniques and a set of 'library' routines to use in your very own environments.

> "Now anyone with a bit of imagination and the advanced technical knowledge of either Lego or Stickle Bricks can produce their own 3D adventures"

A weekend spent investigating the Kit Game and following the video should put you along the right track. After that a little more dabbling could be all that it takes before you are well into producing a 3D adventure of your own!

The *3D Construction Kit* is probably the most user-friendly game design system ever produced on the Amiga. Anyone interested in 3D adventure games and a spark of imagination should check it out immediately, since it's just the thing to allow them to put everything they ever wanted from the genre into their own game.

One point, though, now that the *Kit* is available programmers are going to have to work that little bit harder do some pretty nifty coding and designing to come up with new and challenging games. Otherwise people will start to say, "Oh yeah, but I could have done that with *3D Construction Kit*!"

VERDICT

SPEED: ●●●●
Speedily accessed functions and pretty good 3D-update rate.

DOCUMENTATION: ●●●●
The highly-detailed manual is backed up with a friendly tutorial video, but a few more examples would have been nice.

ACCESSIBILITY: ●●●●●
Stunningly easy to use. It takes very little time and effort to produce seemingly complex objects and scenery.

FEATURES: ●●●●●
Contains absolutely everything you will need to produce your own Freescape adventure games.

VALUE: ●●●
A touch expensive, but for those people that are interested in 3D games it's not too extravagant.

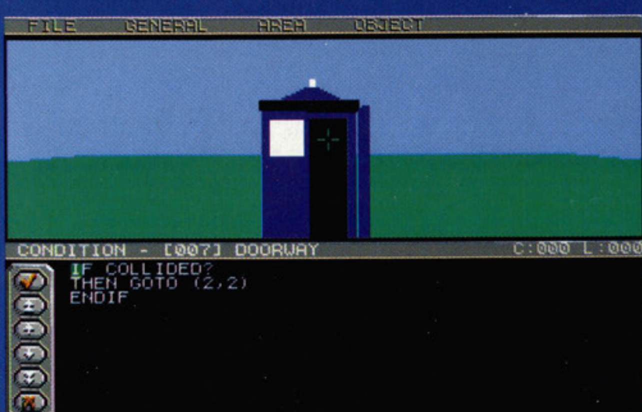
OVERALL 91%
The highly powerful set of tools, combined with amazing ease-of-use, make this an unrivalled game creation system.



3 One of the doors was then removed, so that a black rectangle could be placed behind it as a doorway, and a new door standing open was added ready for our condition testing.



4 The key on the closed door was brought into the action next. By editing its conditions we can make it remove the closed door and display the open door when activated.



7 Now it's time to put the conditions in for the doorways. This will allow access to the second area, the inside of the object and the whole scene can be brought to life.



8 Switch into test mode and you can use a set of user-definable controls to walk around your 3D environment and manipulate objects. It won't be long before you're producing a fully-fledged adventure.

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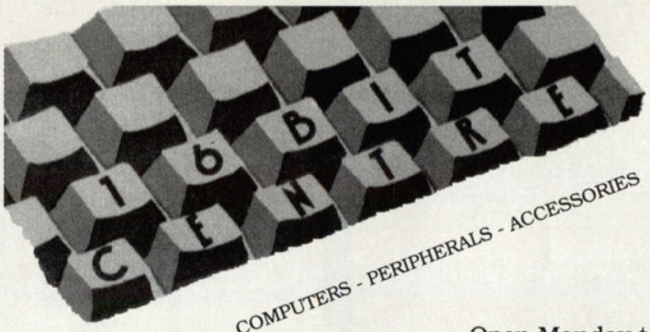
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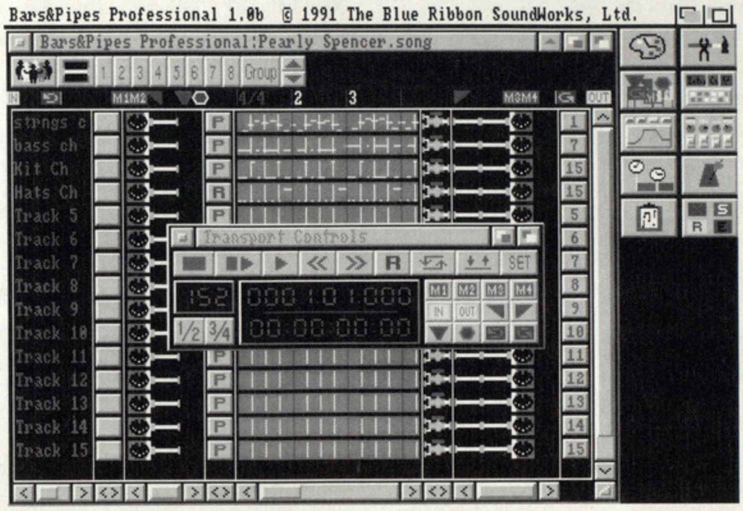
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The concept is simple: make it easy with pictures. Unlike any other sequencer, you can see exactly what happens to the data on each track as you record thanks to the highly graphic screen arrangement which portrays each track as a water pipe. It's a fun way of looking at sequencing which many newcomers find easy to cope with.

The main screen is the Pipeline, the track display. Data enters from the left-hand side, is then passed along pipes into the recording section in the centre and played back from the right-hand side. There is no limit to the number of tracks you can have and you scroll up and down if you can't get them on screen all at once.

The new face of *Bars and Pipes Professional* with movable windows. The icons to the right of the screen are fixed and call in other parts of the program.



The original was famous for its extreme friendliness: can the complex Professional version make music just as easily? **JON BATES** finds out...

Bars and Pipes Professional

Professional-standard sequencer ■ £299.95 ■ Blue Riband Bakery

It can also flip into hi-res for a swift survey of lots of tracks.

Altering data or assigning data to tracks is incredibly easy thanks to the logical and visual approach taken for virtually every function. For example, if you want to record on several tracks simultaneously on different MIDI channels all you do is set the input tracks of the Pipeline to receive on specific channels, click on Multi and it's done.

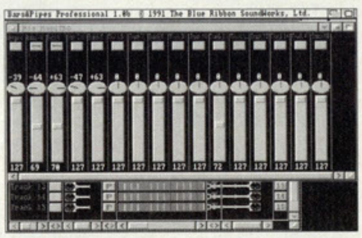
Pipe mania

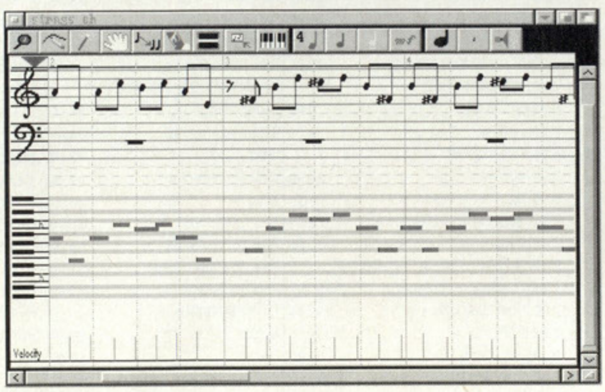
The way in which the 'tools' are used is probably one of *Bars and Pipes'* finest features. They are picked up from a 'Toolbox' then inserted either before or after data is recorded. The range of functions they perform is both innovative and intelligent and since each tool has a colourful icon you can see exactly what is happening to each track.

The range of Tool functions is quite vast, but it includes: creating accompanying patterns on other tracks; creating a counterpoint to your melody line; delaying a track; echoing a track; compressing the velocity; looping data back into another track; inverting notes; generating harmony according to rules you have given it; splitting the keyboard into specific zones; transposing tracks; filtering MIDI data; and the list goes on! You can even purchase extra disks of 'tools'.

Not only do they perform all the functions that you would find on other sequencers but they can be semi-intelligent music creators in their own right. You can combine several of these to form a 'macro-tool' complete with your own icon. The extensive menu options cover everything that you could wish for in a sequencer in terms of editing, file saving and loading, song construction, synchronisation and screen format.

Not only can you mix the sounds but you can group them together and place them in stereo with the pan control just above the faders. All movements can be recorded for automated mixing.





Editing notes: you can have several displays at once and alter notes quickly. Here we have traditional notation at the top, graphic in the middle and their velocities displayed at the bottom.

Extra, extra!

The *Professional* version has quite a few features that are not in the basic program. The screen interface is redesigned, the transport window is movable (which helps when you have a large window to view), it can now display, edit and print in standard music notation, it has data stream editing functions, can record Systems Exclusive data, there is a mix-down page with movable faders, and there are extended quantise features: plus a lot more that are designed to let you work easily with film or video.

The notation print and display is not really what you could call 'professional' and is really only a quick guide: it cannot be used to produce full scores and the screen presentation could be better, although it can print out lyrics together with the notes. This, however, is the only area that the new version falls down on.

A comprehensive and imaginative program, this has the technical facilities an up-market sequencer should have plus a few more. *Bars and Pipes Professional* requires 1MB of RAM and you would fare better if you had more, but it has all the features that you would expect of a professional product. At the same time, its extremely friendly approach makes it a good buy for the novice as well as the seasoned musician.

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VERDICT

SPEED: ●●●●
Musical functions are rapid, but it redraws the screen too often.

DOCUMENTATION: ●●●●●
Very comprehensive, well written and easy to follow.

ACCESSIBILITY: ●●●●
Quite instinctive, thanks to the original graphic display.

FEATURES: ●●●●●
All you would expect plus many unique facilities and beginners' options.

VALUE: ●●●●
Even though it's not exactly cheap, it's very comprehensive.

OVERALL 85%
Novel and innovative, it has everything you need plus a few surprises.

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

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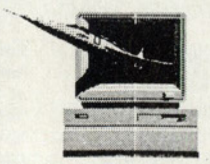
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LEFT: Datel's latest sampling cartridge is different from other systems. Instead of using the Amiga's parallel port, the sampler plugs into the A500 expansion port.

Putting on his musical hat once more, **MAFF EVANS** listens to Datel's new expansion-port model of their sampler system. As good as the rest?

Amiga Pro Sample Studio II

Sampler and sequencer ■ £69.99 ■ Datel Electronics 0782 744707

Amiga sampling systems are continually being updated, remodelled and repackaged. Readers will no doubt have seen the sampler round-up in Issue 22, but there are various systems appearing we couldn't get for the feature. Datel's Pro Sample Studio II system is one such device.

The hardware is a long box, replacing the old parallel port system, plugging into the side expansion port of the A500. An A2000 version's available, requiring you to place a board in the casing and fixing a set of sockets into the back of the machine.

On the the back of the unit are two stereo phone sockets for line and mic inputs and a 5-pin DIN line input. This makes mono sampling irritating: you have to make up a lead to take a mono signal through to a stereo plug, otherwise it is going to be difficult to get a clear input signal.

There is no input gain control on the unit itself, but inside the casing is a screw-type calibration control which can be set for optimum response.

Live transmission

Most of the sampler program's screen is taken up with the waveform displays. At the bottom of the screen is a long window split into two. This displays the waveforms in the left and right channel banks. Two zoom windows at the top of the screen show a magnified version of the area surrounding the cursor.

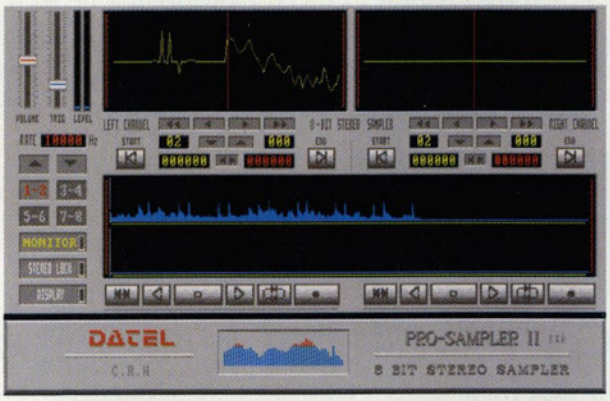
This zoom system makes it rather hard to judge the start and end points of a particular piece of the sound, and moving the cursor by small amounts in the view windows is only possible with fiddly increment and decrement buttons.

Additional options include a monitor, a realtime input display for level checking and an option of storing various sample banks. The banks can be accessed one at a time, so setting up triggers for samples within memory is not a viable option. It would have been useful to have a monitor along with the real time display, since you can't tell what is actually being fed through the sampler. The only way to hear an input is to use the monitor, but this gives a low quality representation of the sound. Recording quality is disappointing, since sounds tend to come through muffled and distorted. Even sampling from CD at the maximum rate gives a very poor representation of the original sound.

The package also comes with a simple sequencing programme, the Datel Jammer. This allows you to load sounds and place them in a simple, four channel sequence. Notes are entered in step time, with the user banging the correct key on the musical display to enter a note and putting rests in to set the beat.

The program contains a simple backing track and the option of automatically working out chords across three channels. Unfortunately there is no way of tuning samples to combine elements from different sources to play in harmony. Still, it's designed as a beginner's example system so novices may find it fun.

BELOW: The sampling software's screen is split into three main areas. The top has two windows showing a magnified view of the start and end cursor positions, while the bottom displays the waveforms in the left and right channels.



SOUNDING OUT

Pitched at seventy quid, Pro Sample Studio II is hardly the cheapest sampling system on the market. There are a great many other novice systems and even more serious packages available for considerably fewer sheckles. Unfortunately the Datel system doesn't really offer any advantages over its competitors. The sound quality is pretty duff, the editing fiddly and awkward and the hardware is rather unwieldy, particularly if you have a hard drive or a large memory expansion set up.

Serious sampling buffs would be better-off going for a parallel port system with *Audiomaster III* software, while novices would be better going for something like *Techno Sound*. These give more sampling and effect options while combining an easy and intuitive interface for the user to get to grips with.

VERDICT

SPEED: ●●●
Lots of fiddling to get anywhere and the operations are a little sluggish.

DOCUMENTATION: ●●
A somewhat thin manual explains the options too simply and hastily.

ACCESSIBILITY: ●●
The difficult editing interface makes getting decent samples a real chore.

FEATURES: ●●●
A fair amount of manipulation tools, but arranged in a confusing way.

VALUE: ●●
At £70 it may well be pricing itself out of the entry level market completely.

OVERALL 43%
An expensive system which is outshone by much simpler and cheaper packages.

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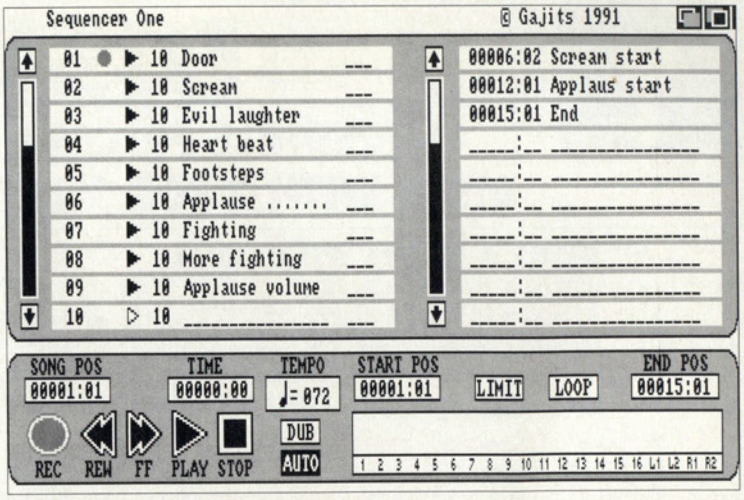
If you are new to Amiga music, this could be the software that will start you on your songwriting career. **JON BATES** shows you the ropes…

Sequencer One

Beginners' sequencer ■ £89.00 ■ Gajits of Manchester

If you like a straightforward, no-nonsense piece of kit then this is the one to have a look at. It works on three main screens with windows popping up to augment and alter data. The first screen, which is also the main one, is the track display. Up to 32 tracks can be recorded on it and each track can be named. A double-click brings up a window which tells you about the data you have recorded and allows you to enter other important details, such as the volume.

Ten tracks are visible at any one time; the rest you find by scrolling up and down. Each track has a record, play or mute status and the MIDI channel number, like many other numerical values, can be altered by either selecting and entering from the keyboard or by double-clicking and using the mouse up or down to change the value.



The main page of Sequencer One: Tracks to the left, Cue sheet to the right, transport and channel meters beneath.

As well as having 16 channels of MIDI you also have four channels of IFF samples. To get you started straight away there is a handy set of IFF samples included for you on the program disk.

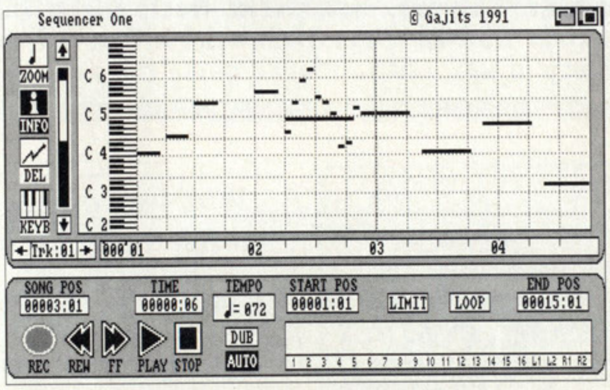
On the right-hand side of the main screen there is a 'Marker List', which is in fact a non-active Cue Sheet. Although it doesn't actually let you do anything, it tells you what sections are where.

Two and three in one

The second screen is the grid edit page, called a 'Step Editor', where notes are displayed graphically. The grid can be scaled in size to suit and notes can be altered by clicking on them and altering the data in the box that then appears.

Notes can also be deleted or entered in step-time, either from the keyboard on the screen or your MIDI keyboard. The pitch of the notes is lined up against a piano keyboard set vertically on the left-hand edge of the page. Sadly, you can't hear the notes you are editing although you can play the sequence and have it scroll past in front of you.

The final page, the 'Bar Editor', is an overview of all the tracks recorded so far. Any part of a track can be highlighted and then deleted, cut and pasted or copied. This makes duplicating sections of songs relatively easy as you can work on both single and multiple tracks. As with the Step Editor, the screen will scroll past in play mode. Any marked block can be saved out separately.



Note editing for *Sequencer One*. Nice easy display but to alter the notes you have to enter data from the keyboard.

One up

Underneath all three screens are the familiar tape recorder style icons to whiz you around your song. Song position and time elapsed are in two separate windows. The tempo, apart from being entered via the mouse or numeric keys, can be tapped in: you click four times on a box in the window overlay and it works out the tempo, which is neat.

Recordings can be overdubbed and with the 'Undo' function the last section added can be removed. You can clean up the notes in tracks by 'quantising', rounding them up to the nearest beat or part of a beat, as well as other effects. So that you make the best of the memory available, you can strip out or thin unwanted data. *Sequencer One* saves in both its own and MIDI file formats and will also synchronise to external sequencers via MIDI and load IFF samples.

Sequencer One has more than enough essential basics to get you started. It runs on an A500 and uses the internal voices as well. Editing is a bit slow but the program represents excellent value for money. It comes complete with a 'Hit Kit', a resource of literally hundreds of stylised rhythm, bass and chord patterns to get you going in the right direction. The only competitor in this price range is *Tiger Cub* from Dr T.

AVAILABLE FROM:
GAJITS 061 236 2515

Just before we were going to press, Gajits informed us that there is to be a *Sequencer 2* in the not-too-distant future and upgrades will be possible.

VERDICT

SPEED: ●●●●
Editing isn't fast, but simple structure makes things easy.

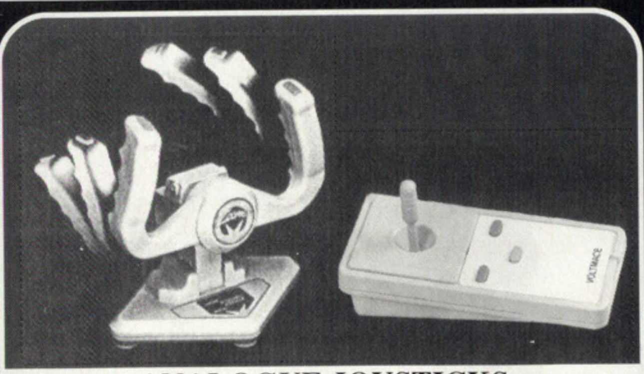
DOCUMENTATION: ●●●
Complete and direct, but needs easy-access 'step-by-step' guide.

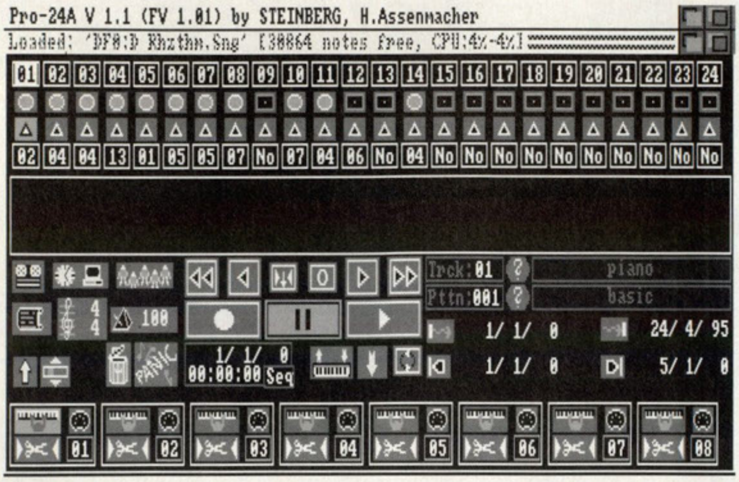
ACCESSIBILITY: ●●●●●
One of the most straightforward sequencers we've seen.

FEATURES: ●●●
All you'll need at first and none of the frills a beginner won't use.

VALUE: ●●●●●
The cheapest entry-level program of professional quality.

OVERALL 80%
Very good for beginners and with Hit Kit making life easier even better.





The detailed working screen of *Pro 24*. Tracks are spread out across the top, transport and other controls are in the lower section and the blank in the middle is where the bar graphs dance up and down when data is recorded or played back.

The one they've all been waiting for is the Amiga version of one of the music industry's best-known sequencers. **JON BATES** holds his breath…

Steinberg Pro 24 v1.1

Professional-standard sequencer ■ £291.20 ■ Steinberg

Here at last is the rewrite for the Amiga of one of the best-known computer sequencers. It has a full complement of features and professional tools as you might expect but it can be run on an A500. In order to achieve this the program actually starts ditching backup buffers, Workbench and fast screen refresh routines.

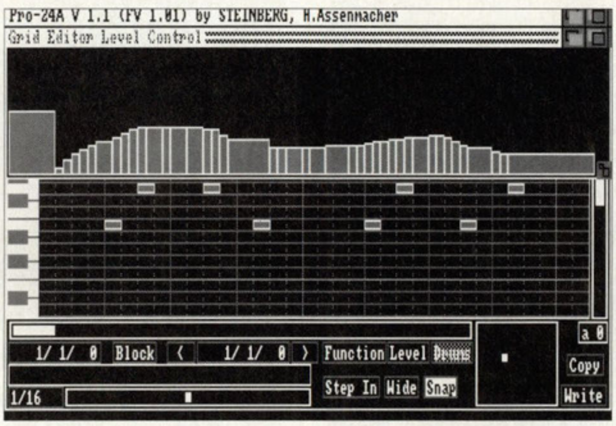
The screen layout features the 24 tracks laid out across the top of the screen with accompanying status and MIDI channel output boxes. Underneath this is a MIDI meter area that shows you three things: MIDI data input, MIDI data Thru and MIDI playback data.

Track-laying

Each track is subdivided into patterns which can be of any length and can be cut after recording. The tracks and patterns can either be played back in the order in which they were recorded, or arranged as part of an overall sequence. All pattern and track names are displayed to the right of the main screen.

As is common in up-market software there are several ways of entering data on screen, with three ways of using the mouse to increment numbers. You could choose instead to click and bring up boxes with increment sliders or enter the number directly.

The tape transport controls (play, record, fast forward and so on) are easy to understand. Right below them is the choice to synchronise to either MTC (MIDI Time Code) or SMPTE, the time code used by the film, video and television world.



Two editors at once. The grid editor with notes is underneath the bar graph display which lets you edit any sort of MIDI data simply by drawing it in.

Another major area of importance are the two sets of locators to the right of the screen. The top one indicates the actual length of the pattern as it was recorded while the lower set governs editing, looping, punch in and out and the like and is crucial for many operations.

Off the menu

All the basic functions are accessed from the main screen, while those that deal with the editing of tracks and individual patterns are pulled from the menus. There are several ways to edit data that has been put into a pattern but sadly I couldn't find one of them that actually played the note being edited: an oversight in a program of this stature.

The editing features themselves are prodigious and are divided into various types. The one most people will probably use is the 'Grid Editor' which displays a left-to-right grid set against a vertical piano screen. Several neat innovations make this rather special. One is that as you move the cursor over the grid it changes into the name of each pitch it is over. The second is the use of a clever zoom facility.

You can also work on a copy of the original so that terminal blunders can be avoided. Blocks can be defined for copying, moving or just deleting. As with all of the editors, you can replace what pattern or track you are editing with another without having to return back to the main screen. Apart from the fact that you cannot actually hear what you are doing it is incredibly easy to use, unless you are entering new notes in the 'Step Mode'.

Feature-packed

The list of features is far too immense to even dip into here, but my favourite section is the mixing desk. It is a Pandora's box of goodies, like the excellent Echo facility which can be set up to repeat notes on any track.

A wealth of facilities and some very smart design make this program one for the dedicated user. The editing windows and graphic controls are good and the mixer section is first rate, especially the echo feature. If you could hear the notes you are editing and see them scroll in playback the program would not only be first class but get a rosette as well. Its main competition is either *Omega* from Dr T (their latest version of KCS) or *Bars and Pipes Professional*.

AVAILABLE FROM:
EVENLODE: 099 389 8484

VERDICT

SPEED: ●●●●
Generally good, but editing is slow: you can't hear what you're doing.

DOCUMENTATION: ●●●
In-depth and simple, but some details mismatched and no index.

ACCESSIBILITY: ●●●
Because it has so many features, it takes time to learn.

FEATURES: ●●●●●
has almost everything you could think of and more.

VALUE: ●●●
Not cheap, but the extensive professional features go some way to justify the cost.

OVERALL 76%
Very comprehensive and a serious option for the pro muso, but still has its faults.

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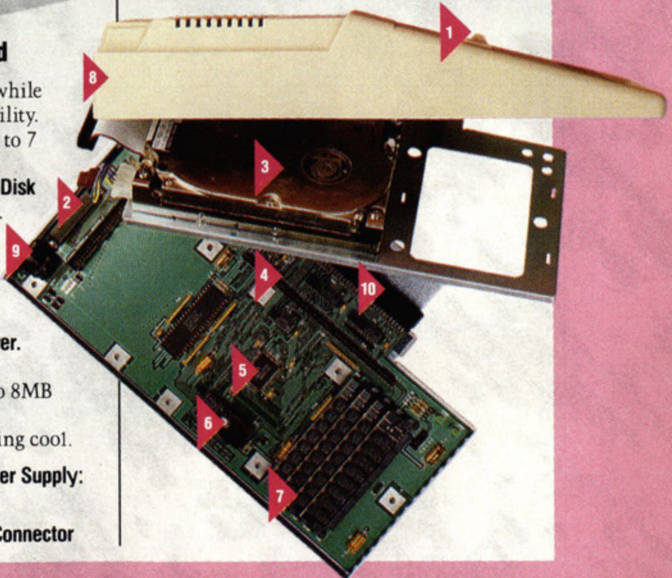
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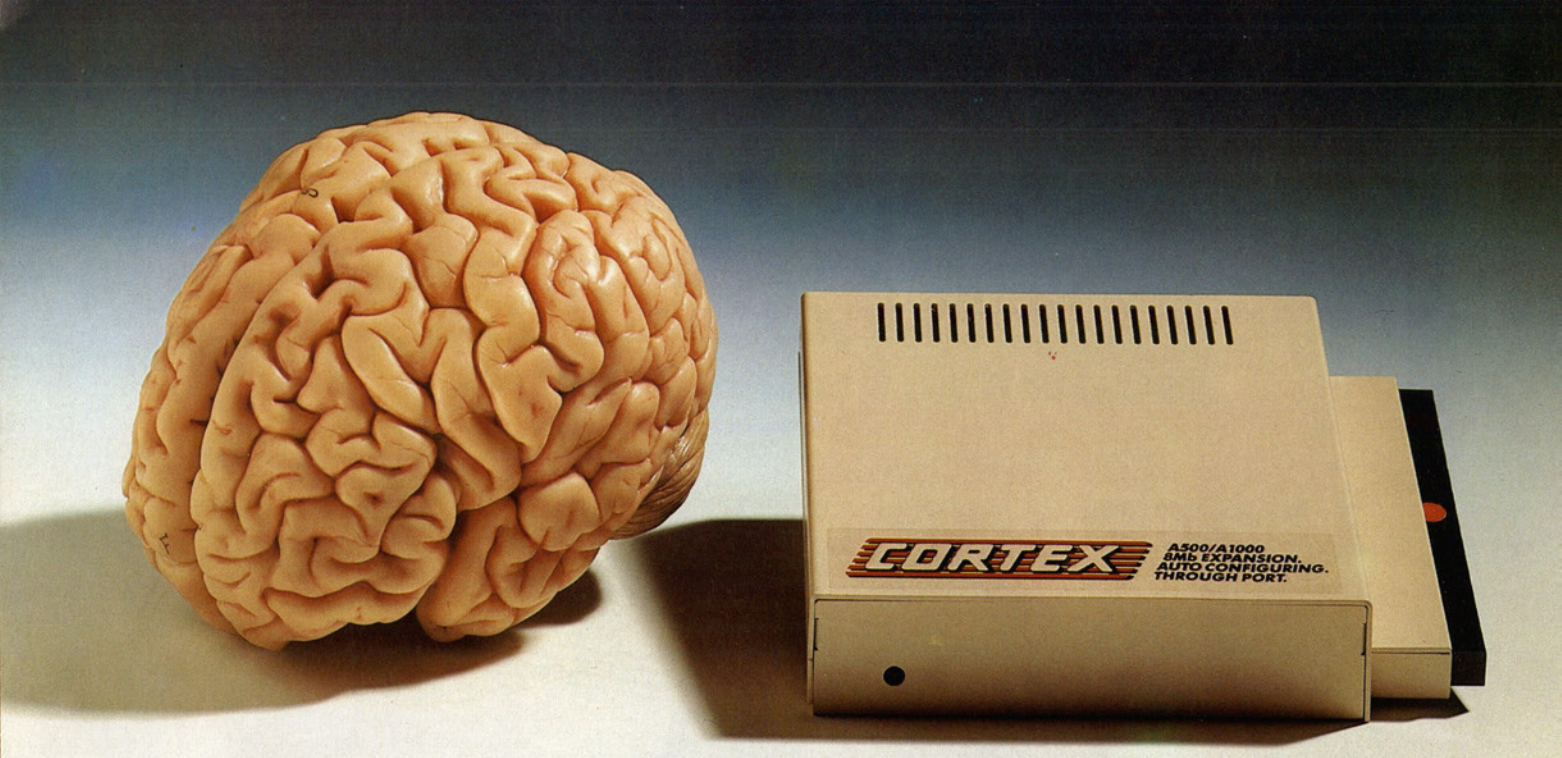


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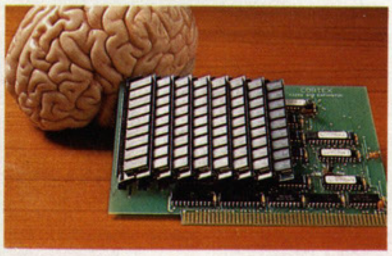
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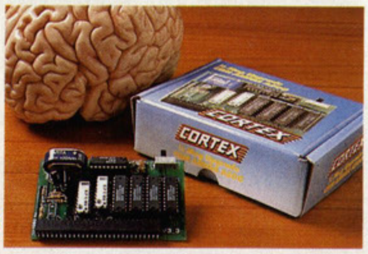
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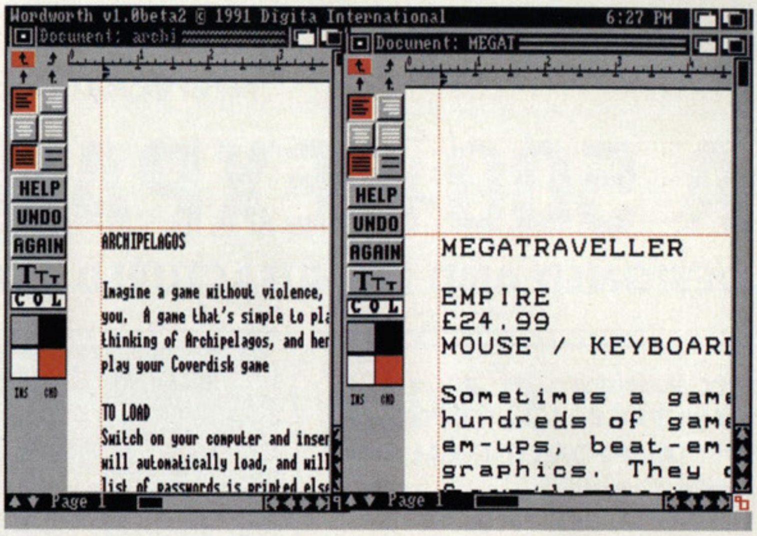
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Even on a 1MB machine, you can have multiple documents open for editing. The total number of documents you can load and manipulate is limited only by the amount of memory on your Amiga.

PAT McDONALD looks at a new word processor, designed and produced in the UK, which promises to give the rest of the world a good run for its money.

Wordworth

Word Processor/Publisher ■ £129.95 ■ Digita International

If there's one type of software that the Amiga has an excess of, it's word processors. New ones seem to appear on a monthly basis these days, so if you're wondering whether *Wordworth* offers anything special, the answer is yes.

Wordworth is a word processor which can also mix graphics in with text – a word publisher. Any Amiga graphic can be put on to a page, although the colours are matched down to what the page uses, that is 16 colours.

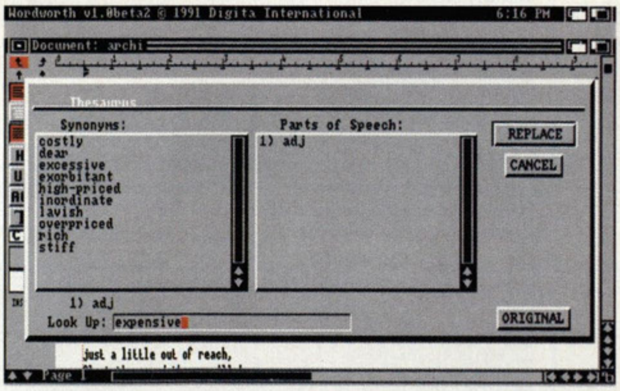
Incidentally, don't get a word publisher like *Wordworth* confused with a desktop publishing program like *PageStream*. Desktop publishing is about designing pages – mixing text up with graphics – with the emphasis on layout. Word publishers are not as flexible enough for DTP, but they can easily produce simple documents with a few included pictures.

It's HIP

Human Interface Protocol is the term Digita has selected to describe the way that *Wordworth* operates. I don't know why software publishers are always dressing up their products with new buzz terms, but in this case it's very apt.

Wordworth is extremely easy to learn about. That's not to say it's a simple program – far from it – but playing with it is fun, in a similar way to the lure of *DPaint*. Obviously a lot of thought has gone into the design and presentation.

For a start, the whole thing comes in a box that sits on a shelf. The contents can be removed through the edge without taking the whole box down – nice one Digita. The manual bangs on about William Wordsworth the poet, with references to him both large and small all over the place. If he was such an inspiration, why isn't the program called Wordsworth? *(Digita couldn't register that as a trademark – Ed.)* Apart from that niggle, it's very easy to get into.



Finding an alternative word can be a chore, unless the thesaurus comes up with one.

The reason is simple – *Wordworth* is a WYSIWYG program (What You See Is What You Get). Just select a font, click on the page and start typing. Not happy with the font? Just click and drag over the text to highlight, select a different font, and it changes. Easy.

This approach doesn't work too well unless the program uses icons to select functions, and *Wordworth* does. These run down the left of the screen, and duplicate commonly used options which are otherwise buried in the menus. Things like undoing or repeating a command, changing the justification or typeface (which font you are using) are easy to do.

Loading a picture to include on a page is again straightforward. Selecting the command brings up a requester box, and the picture is loaded into the top part of the picture. It can be dragged to where you want it to go, and resized by clicking on the corner and dragging the mouse. The last procedure is slow, but it works well.

To be honest, a lot of the advanced features of *Wordworth* chug along at their own speed. The reason behind this is that the program has been coded in C, rather than machine code, in order to be portable across the range of micros that can use this sort of very graphical program. That is, Apple Mac and PC Windows machines.

Write on

Wordworth boasts to be the 'writer's dream', and in some respects this is quite true. Producing pretty pages is all very well, though, but how does the program cope with things like checking spelling?

Wordworth uses the same dictionary system as *Protext 5*, the Collins/Linguibase licence. This is a British licence of 116000 words, plus 30000 words used for medical terminology. A thesaurus is also built in, and although not as good as the one in *Excellence!*, it is useful enough when you're stuck for the right word.

This is an important point – most utility software comes from the USA. Although this normally doesn't matter,

AREAS NOT ADDRESSED

If you're looking for a word processor which can talk to PostScript laser printers, forget *Wordworth*. It can only print text using dot matrix, ink jet and similar printers. It can actually print out on laser printers, but PostScript will not be supported until Version 1.1, due in September.

It is possible to place the whole dictionary and thesaurus in RAM, which takes over 2MB. Access to it is greatly speeded up compared with spell checking from a floppy – it takes a long time indeed. The program will install onto a hard disk though, which is the happiest compromise.

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when it comes to spelling checkers it's usually best to have one designed for the language you write in.

The word processing editing tools are all there – cut, copy, paste, delete and so on. They are quite fast, and the document is always reformatted after a change of this sort. I don't know why, but I'm really impressed with the cleanliness of using them. Editing is a piece of cake.

Some of the editing features are thoughtful additions. How often have you wanted to extract part of a document, and save it to a different file? I know I have. With this program all you do is select the section you want by clicking and dragging, and then choose the save selection option.

There's more to *Wordworth* than just a set of tools though. Each document has an information screen attached to it – this shows how many printed pages the document will take up (there's a selection of page sizes, from A3 to A5 plus American standard legal/business paper), how long you've been editing the file, the last time you've printed, and so on.

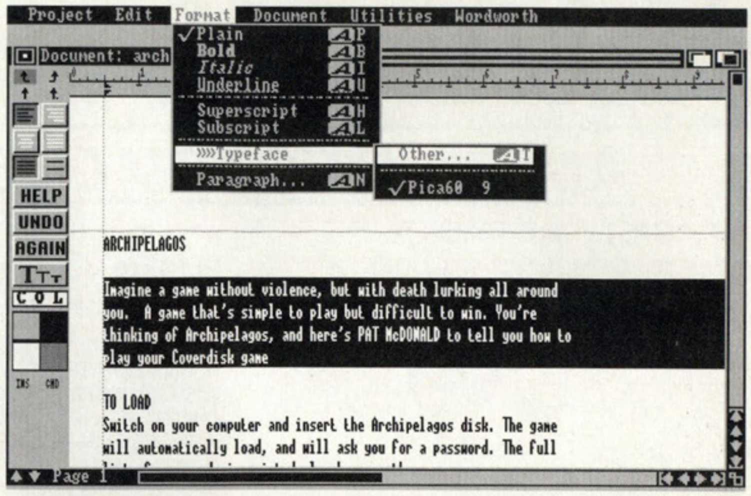
Worth it?

You may get the impression that *Wordworth* behaves like a slug, but the speed is usually fine unless you're reading in HAM pictures. It's certainly better than *KindWords*, and about average for a word publisher.

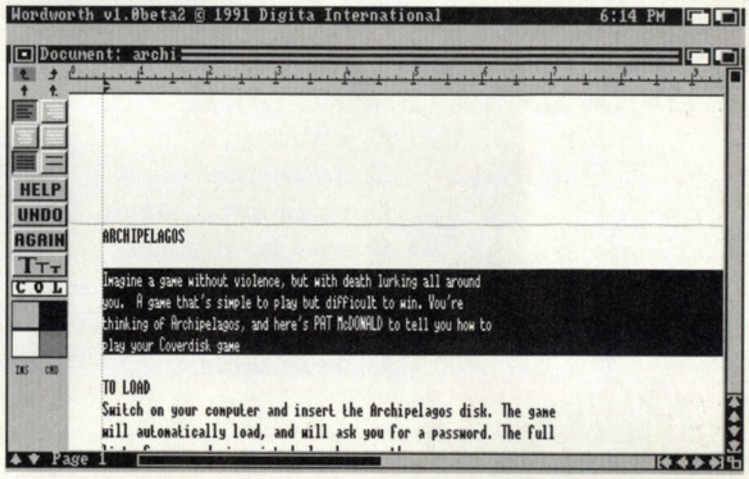
Would I use *Wordworth* to write on? No I wouldn't, purely because I need speed. With a faster processor though, the program really swings. If you want a word processor that will do exactly what you want, and plan to print out on a dot-matrix printer or similar, then *Wordworth* is ideal.

The manual doesn't just tell you how to use the program, it also tells you a lot about page layout and what to avoid. In fact, a lot of software houses could learn how to write a manual properly by studying it.

Finally, if you really want to get a taste of *Wordworth*, then check out the demo on this months Coverdisk. See P18 for more details.

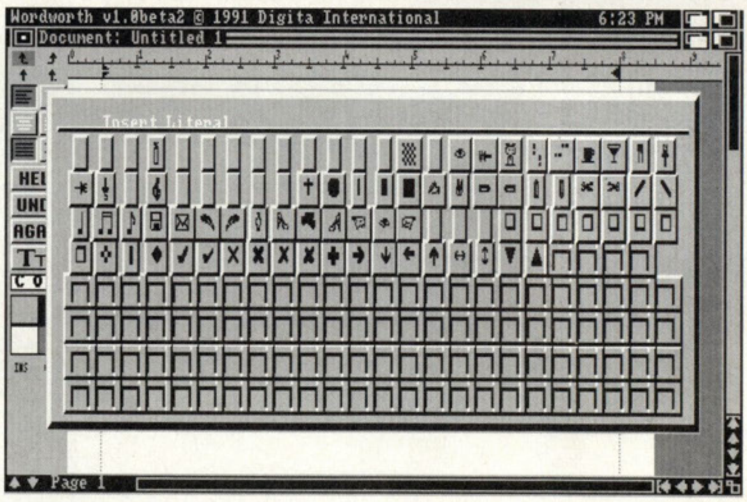


Changing the font of a single character or a whole block of text is so easy. Click and drag the area, load a different font, and you're there.

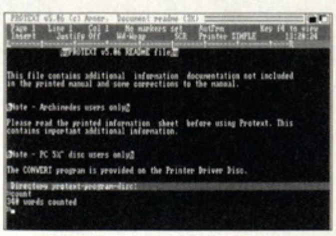


AVAILABLE FROM: Digita International, Black Horse House, Exmouth EX8 1JL. Phone 0395 270273.

Note that the price is reduced by £30 if you send Digita your old word processor as a trade in.



What can happen is that certain font characters are hidden on the keyboard. The insert literal command gets around this – it displays all the characters, and you select the one you want.





THE COMPETITION

There are 50 competitors to *Wordworth*. While some of them offer more facilities or better speed in certain areas, it's difficult to pin one down that is genuinely better all over – and even trickier to find one that's more user-friendly.

***Pen Pal* from Softwood Inc is extremely user-friendly and can import graphics for display , but the spelling checker is not up to Collins' standard. *Protext 5* from Arnor is fast but is a pain to learn properly (I know – I had to). *Excellence!* by MicroSystems Software is probably the best contender. This offers graphical import, a stunningly good spelling checker and thesaurus, and it can print to PostScript files: plus it costs slightly less than *Wordworth*.**

At the end of the day, I have to admit that *Wordworth* is the most user-friendly word publisher on the Amiga. True, it lacks some features that will annoy professionals, and it can take its time – but as a first-time buy for a general word processor, there's little to fault.

VERDICT

SPEED: ●●●
Distinctly average in this department, very slow at reading HAM pictures.

DOCUMENTATION: ●●●●●
The manual educates without boredom or repetition. Excellent index.

ACCESSIBILITY: ●●●●
Not quite as user-friendly as some software, but for a word processor it's good.

FEATURES: ●●●●
Uses standard Amiga fonts, and clever printing tricks to get the best printouts.

VALUE: ●●●●
Pretty good – can read files from many other word processors.

OVERALL **82%**
Very easy to use, good graphics, text flow and dictionaries. Only let down by speed.

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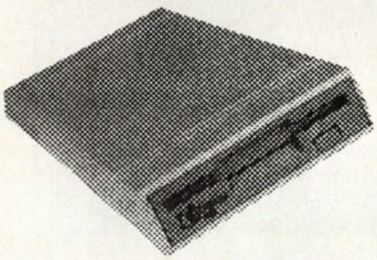
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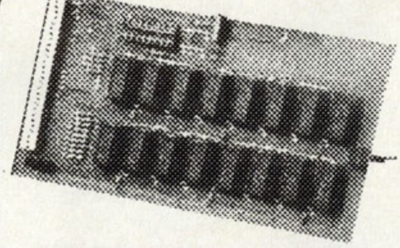
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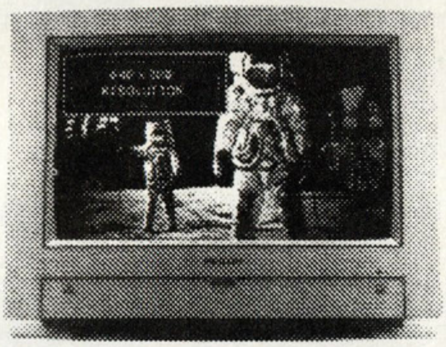
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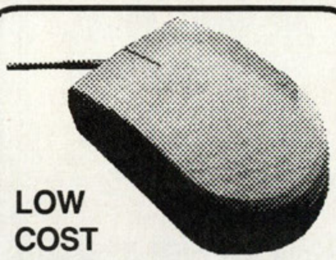


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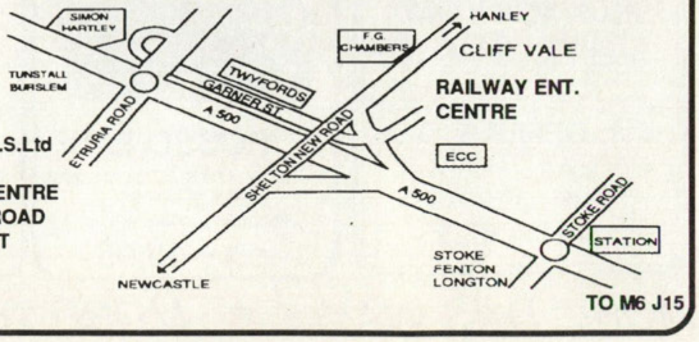
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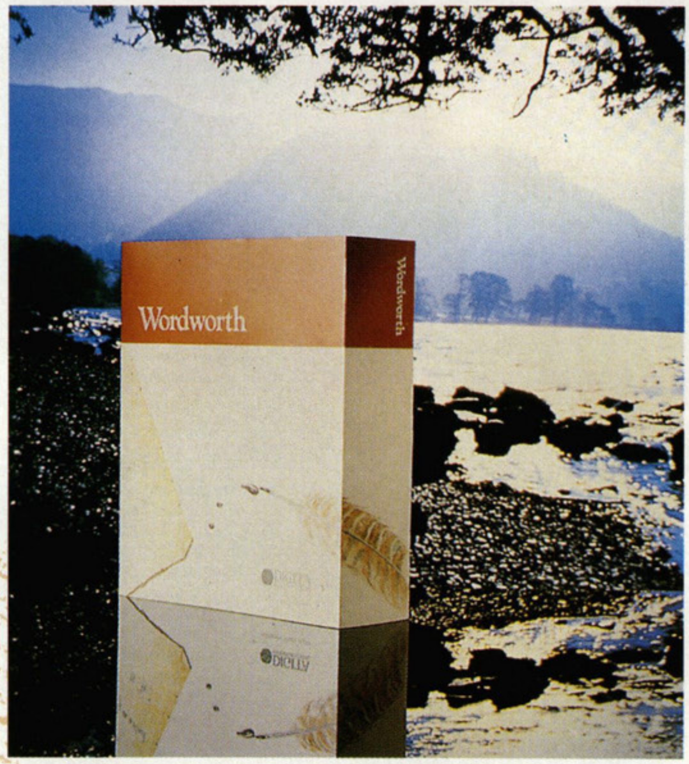


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Wordworth



Questions

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a daffodil
b Clown
c SAM Coupe owner
d cloud

2 Was William Wordsworth...
a bored
b a board
c a bard
d barred

3 In which county are Digita based?

4 In which year was Wordsworth born?

5 How many types of measurement does Wordworth provide?

6 How many date styles are there?

7 What is the default colour palette called?

8 How many ways can you get Help?

9 *Wordworth* can open and save documents from many different word processors. Name four.

10 *Wordworth* integrates with another Digita product to load names and addresses for mailmerging. Name it.

It's reviewed in this issue and there's a complete, working demo on the Coverdisk, so we need say little more about *Wordworth* other than that it's the newest word processor around and that we have eight copies to give away to lucky winners in this great competition!

Wordworth takes its name, and its theme, from one of the greatest of English poets, the romantic William Wordsworth, famous for his musings on daffodils. The theme is continued with touches such as typefaces named after his contemporaries and, of course, by this competition.

How to enter

All you have to do is answer some easy questions about old WW and about *Wordworth* itself (which you can learn about by using the Coverdisk demo, reading the review and, in one case, looking at their advertisement).

Simply write the answers on the back of a postcard or a stuck-down envelope and send them to: *Wordworth* Compo, *Amiga Format*, 29 Monmouth Street, Bath BA1 2BW. All entries must reach us by July 12 and please don't forget to include your name, address and telephone number, just in case you win!

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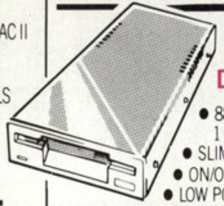
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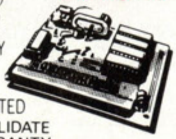
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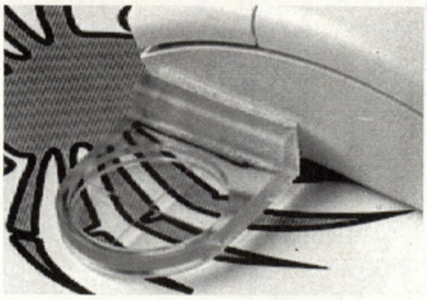
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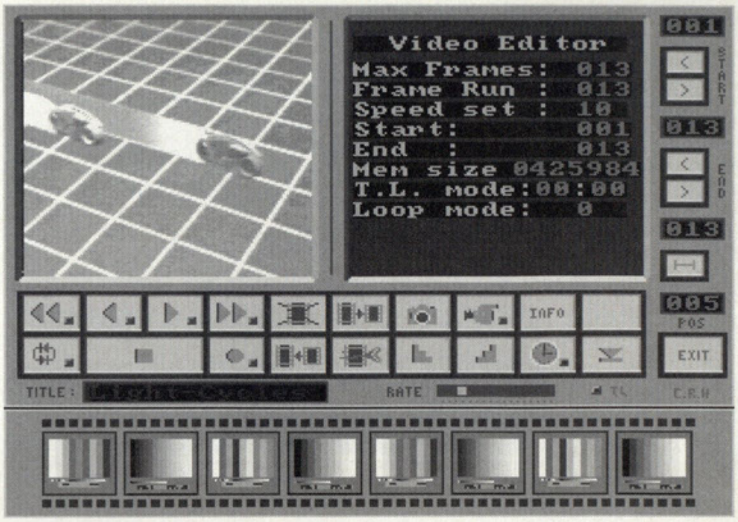
Video Digitiser II

Datel release's a completely new version of their video digitising system.

MAFF EVANS claps eyes on the facilities offered by the new update.

Real-time mono digitiser ■ £89.99 ■ Datel Electronics 0782 744707

Digitising frames from video is not usually a cheap affair. The market leader in digitising packages is Rombo's VIDI Amiga, which at the time of its release gave good quality at a fairly low price. Now Datel has come up with a totally revamped version of their real-time frame-grabbing package weighing in at just under 90 quid, the question is how good a system can they manage to put out at this price?



LEFT: Datel's Video Digitiser allows you to grab animated sequences in real-time. The frame editing screen allows you to cut or insert frames into an animation, as well as setting the loop mode and defining time intervals.

Choosing Sides

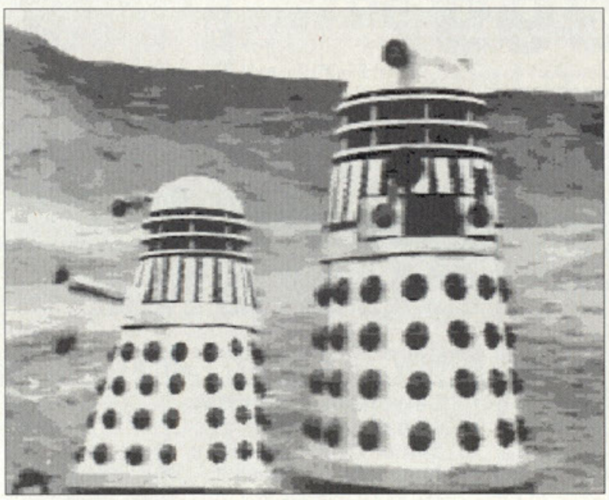
The digitising hardware follows Datel's current trend of redesigning their systems to use the side expansion port of the A500 rather than the parallel port. The box features power and in-use LEDs on the front panel, while the back panel consists of a phono socket to accept a composite video input along with brightness and contrast controls. These controls are a little stiff and fiddly to use, but it only takes a couple of minutes to get a decent input going into the machine. Also, no leads are included for connecting your video source, so you'll have to supply your own.

The software comes on a single disk. This contains the digitising program itself, along with a couple of bonus tools. Interface with the main program is by a set of icons down the right-hand side of the screen. These control the actual frame grabbing and sequence controlling functions.

Digitising is simple enough. Click on the video camcorder icon to get a signal and adjust your input, then you're ready. To grab a single frame, just click on the camera. If you want to grab a full sequence however, click on the record button. There's no real need to mess around with pausing your video, since the grabber works in real time, taking a sample in 1/50th of a second.

Once you have grabbed your image, you can select options from the menu bar to cut and paste areas of the screen, get a picture-in-picture view of the animation or change the type of display. All the actions are pretty simple and can be undone if you make a mistake.

By clicking on the frame editor icon, you are taken to another screen. This contains a new set of controls along with two viewing screens. This allows you to edit a grabbed sequence. The functions include inserting frames from the copy buffer into the sequence, cutting spare frames and adjusting the start and end point.



ABOVE: By setting the number of grey shades used in your picture, you can grab pictures or sequences that take up considerably less memory.

Another nice feature is the ability to set up time-lapsed photography. By setting a time interval between frames, it is possible to grab a sequence of shots over an extended period. Just the thing for animating a flower opening!

Once you have produced your film, you can use the player animators included on the disk to put the sequences into your own programs.

Pretty as a picture

Seeing as the package comes in at just under £90, the picture quality and range of features of Video Digitiser II are very impressive. The clarity of the frames grabbed with the system are visibly better than VIDI, giving a very smooth representation of the original picture. Even low-quality video sources can give a reasonable quality grab.

The controls are remarkably easy to use. Once you get used to a pattern of working, editing pictures and animation sequences is quick and simple. The range of features, such as the inset picture views, display options and the bonus player programs put the package at the top of the league in its price range. So if you want good-quality mono grabs in real-time at a budget price, then Datel's system is definitely the one to go for.

VERDICT

SPEED: ●●●●
Very good indeed, but some of the controls take a second or two to kick in.

DOCUMENTATION: ●●●
The options are explained well enough, but examples would have been handy.

ACCESSIBILITY: ●●●●
Pretty easy to use on the whole, but some experimentation is needed before you really get to grips with the system.

FEATURES: ●●●●●
A host of grabbing, image manipulation and sequence editing tools.

VALUE: ●●●●●
At the price, the picture quality and wide range of features is almost unrivalled.

OVERALL 90%
A cheap package giving loads of control over editing high-quality mono grabs.

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Home Titler

£39.95 ■ Genisoft ■ HB Marketing 0753 686000

This is the baby brother of ProTitler, a French video-titling system reviewed in AF20. I really didn't think that much of ProTitler, mainly because it pretended to be usable by video professionals.

Home Titler is obviously a much simpler product. It enables you to title home videos, and I must admit I was rather surprised when actually using it. The only downside is that it needs 1MB and will not copy onto a hard disk without lots of hassle.

Being cheap, the specification is not awesome. *Home Titler* only lets you use four colours for your titles. Eight fonts can be selected for use in your titles, although more can be loaded from disk.

The program is so simple that you can use all the features within an hour of loading it. The text can be rolled up the screen at a variable speed, scrolled across or displayed page by page. Nothing fancy but it does the job.

The main thing that strikes me about *Home Titler* is that it's easy. Adjusting the font, colours, rolling speed or whatever is done with the mouse. It's very fast too, and I recommend it if you just want to put a few titles over some of your home videos.

OVERALL 67%



For producing amateur video titles, *Home Titler* is quite ideal, although you may find the lack of colours a pain.

Pro Clips

£24.95 ■ Genisoft ■ HB Marketing 0753 686000

If you've been playing around with a DTP program like *Professional Page* and you are now wonderingwhere you can get some structured clip art, then look no further. This set of two disks contains over 170 well drawn objects that wouldn't disgrace anyone's layout.

This structured clip art is not the IFF bitmaps that *Deluxe Paint* or similar programs use. Structured art can be stretched or reduced with no loss of quality and no blocky looks – it looks the same at any size.

Programs like *Professional Draw* produce this sort of clip art, and it's good to see some support for it. The nice thing about this pack is that the clip art is very useful.

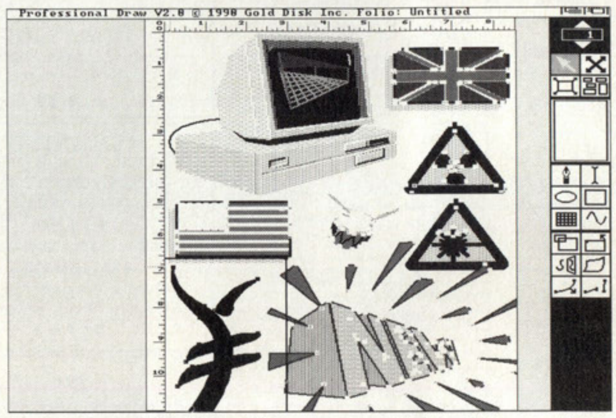
All of the symbols included are printed out on a large sheet of paper, so that you know exactly what you're loading. Even better, they're nearly all in glorious colour.

Here's a short selection of what you get – paintbrushes, window frames, flags, credit cards, batteries, maps, footballs, globes, warning symbols, arrows and monetary symbols.

All good stuff, and a must if you want to get the most out of DTP without buying a structured drawing program and doing them all yourself.

Just remember, if you see any of these symbols repeated in a publication, you saw them in *AF* first. Any chance of more, Genisoft?

OVERALL 75%



As well as loading into DTP programs, the *Pro Clips* pack can also be loaded back into *Professional Page* for further editing.

Weather Watcher

£24.95 ■ Genisoft

HB Marketing ■ 0753 686000

This is definitely aimed at the weather enthusiast. *Weather Watcher* is a database for remembering meteorological information on a daily basis – the information grows into weeks, months and years.

Assuming that you're still reading, *Weather Watcher* is really very good. Every time you go to enter information, you can scroll through the database by month, week or day, so getting to the correct date is easy.

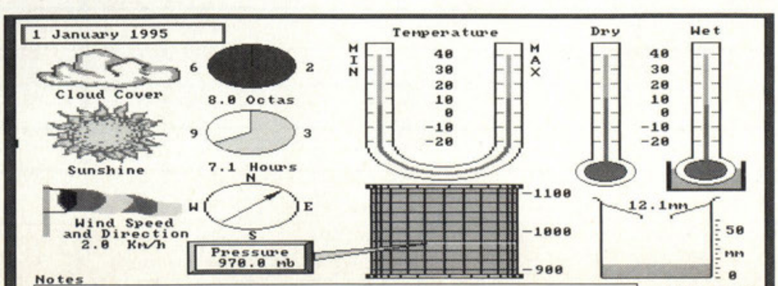
Clicking the left mouse button displays all the information in a graphical manner. So there's a barometer for the pressure, a glass for the rainfall, and similar cute pictures. The full list of statistics are: maximum and minimum temperatures, wet and dry bulb temperature, humidity, rainfall, cloud cover, sunshine, pressure, wind direction and wind speed.

Statistical analysis of the data is possible, although it's a bit preset and structured. Included on the disk is a map of the British Isles and various weather symbols, for designing your own weather maps using *Deluxe Paint* or a similar program.

So it's for weather nuts only, but it's simple to use, very pretty, and does the job very well. The manual is a simple two-page affair that tells you a few points about what you need to run the program, and then tells you to load. For once, this approach works.

OVERALL 70%

At the touch of the mouse button, the information is shown in a graphical form – a very nice presentation.



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Video Positive 91

It's unusual for us to look at an artistic event, but when Britain's biggest ever video art festival featured the Amiga prominently, **BRIAN LARKMAN** couldn't stay away...

Video Positive was the biggest festival of video art ever to take place in Britain. So why did we decide to go and have a look? Well, there are two very good reasons.

First of all, we wanted to show that the Amiga is used by people who are accepted as genuine artists. Two of the most prominent video artists in the country, Julie Myers and Clive Gillman, use the Amiga and were showing their work at the festival.

Secondly, we wanted to see if there was anything else interesting or enjoyable going on that might be worth looking out for, and might, perhaps, spur a few of you on to get involved and create exciting new productions on your own Amigas.

What's this video art, mate?

Video 'fine art' is in danger of being an incredibly pretentious idea. We're all used to , now, the way that television mixes exciting images with music or sound, whether it's the music videos on *The Chart Show* or the incredible animated links on MTV. In a sense, it's already a kind of art, on your telly, every day.

So is there any point in taking it off the telly and putting it in an art gallery? Well, the first thing that grabs your attention is that there are two different approaches to video art.

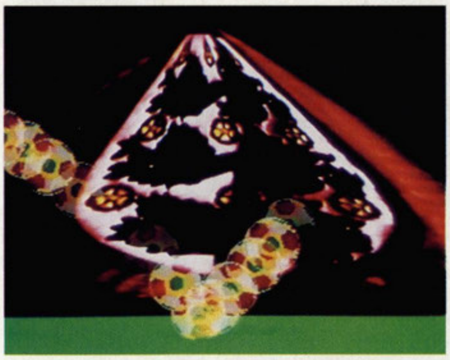
Some of the artists are more bothered about what's on the screen, so they put all the effort into the content of the video. Well you could do that on the telly.

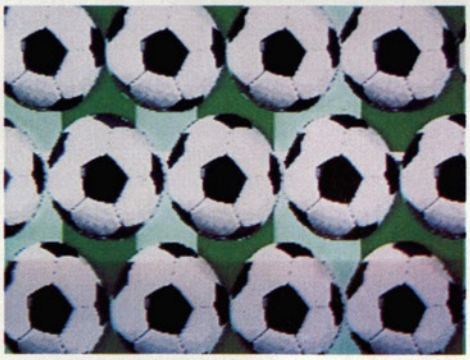
Others are keen to take their art outside the limits of the screen, so they build the monitor into some kind if installation. You can either see this as simply dressing up the telly screen to make it less dull, or you can see it as establishing a context for the video: it usually depends on how well it's done.

CLIVE GILLMAN – LOSING AT FOOTBALL, LOSING AT LIFE!

Using the Amiga to provide *Kick Off*-style graphics genlocked over live video footage, Clive compares the lot of the football player with the trials and tribulations we all face in everyday existence. Several monitors arranged before a set of goal-posts, with footballs scattered around, make up the installation. A nice analogy lost in a visually stunning but difficult to understand piece. One for the football fans or the sociologists.







JULIE MYERS – AMIGA FEMINIST!



Several months ago, Julie Myers - one of the foremost Amiga artists and featured in *Amiga Format* 21 - led a project to introduce a group of women animators and videographers to animation on the Amiga. The result of their work, What She Wants, is a humorous but barbed look at consumerism from a woman's point of view and appropriately was displayed on a video wall behind a mock shop front in the St John's Shopping Centre, Liverpool.

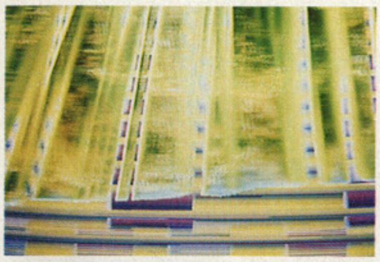
Rapid-fire images of babies, cans of beans and wedding dresses flash across the screens, choreographed skillfully with condoms, seagulls, rubbish and aerial views of shopping arcades. The video lingered rather too long on the Municipal rubbish dump for its own good, but that didn't prevent it from literally stopping shoppers in their tracks and gathering a large audience. 'What She Wants' certainly showed what the Amiga can do in skilled hands.



PSYGNOSIS SHOWING OFF

One of the most interesting bits of the whole festival was a collection of video diaries, showing a day-in-the-life of various interesting local characters, including artists, performers and those well-known game producers Psygnosis. Psygnosis work at the sharp end of Amiga graphics and it was their incredibly talented Intro team who were showing off their skills, but in some ways it was the most disappointing of the 26 two-minute video diaries, simply because it was just the intro-animation from *The Killing Game Show* interspersed with just a few shots of the its artist working away at his Amiga 3000.

On the whole the diaries were one of the great successes of the festival, persuading a wide range of shoppers and other ordinary folk to sit down and watch for long periods. The most amusing diary was from BAGS-I "the best female double act in the world".





CHASING SKIRT

Interactive video made an appearance at Video Positive in the Form of Chasing Skirt, an installation by the Australian art-and-music duo Severed Heads. What at first sight looks like a large room with nothing but two monitors and a keyboard in it, turns out to be one large musical/visual instrument that is played by simply moving around inside it. Sounds like some tedious exhibit at the Science Museum, I know, but try as you might there was no way you could play three blind mice.

The images on screen weren't the most stunning on show at Video Positive, but the system by which they were controlled was certainly very interesting. A video camera sends a signal to a computer which analyses certain areas for changes in shade and triggers the video and sound modules accordingly. A similar system could surely be made to work on the Amiga, and the possibilities are endless, lively music being played for people in bright clothes, slower music for those in more sombre attire, restful sounds whilst you are sat on the settee, and 'Food, Glorious Food' as you approach the kitchen…

Lei Cox managed to escape from the pop video syndrome by overlaying his images in Magnification Maximus with large pixellated numbers containing further imagery of damaged landscapes, mutant sheep and other visions of man's indifference to the natural world. A powerful and fast moving piece of work spread over four monitors was only slightly spoilt by the indifferent 'quadrophonic' soundtrack. A comfortable chair and some headphones would have kept me enthralled for hours.

Geography II by Breda Beban and Hvorje Horvatic managed to integrate the video images perfectly into the whole installation - mainly because the familiar square image was replaced by circular holes looking like three two-foot cigarette burns in the curtains. The images showing through the holes were of water and fire and again I could have sat for hours if there had been decent seats.

Sparkle and Fire by Maria Vedder used seven monitors cleverly. Objects – grains of sand, crystals, galloping horses, a womans face – have been videoed moving from right to left across the screen and the moving images are played back, synchronised so that the image seems to move from screen to screen, tumbling invisibly across the space between. Again you could do the same thing on an Amiga with ease – but only if you had seven of them! ■









Elsewhere in the shopping arcades were several other 'community' videos including Seven Deadly Sins: large plaster sculptures, each representing one of our favourite instincts, contained a monitor displaying relevent images. The sculptures overwhelmed the over-literal and cliched video images.

THE GARDEN OF EARTHLY DELIGHTS

One of the weirdest displays, Judith Goddard's Garden of Earthly Delights is a 20th century version of the Bosch painting, a surreal urban nightmare of giant insects and big city madness montaged on a Quantel and displayed on three giant monitors.







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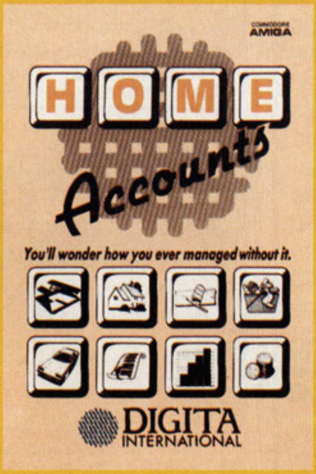
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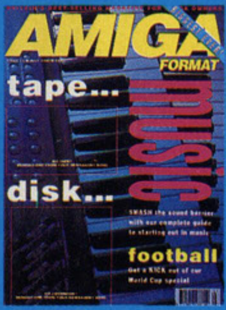


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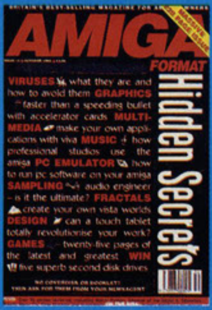
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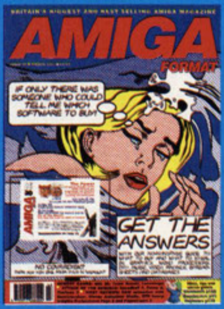
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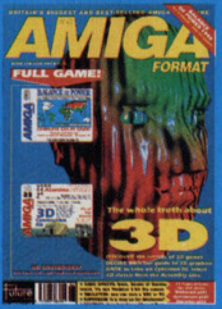
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970	Three Disks (awesome)
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972	Space Shuttle Anim. (1Mb)

973, 974, 974b
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979	7 Tiles Game (superb)
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984	Walking Legs Animation
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991	Mike Tyson Demo
992	Nightbreed Slideshow
993	Up Front Stunning Demo
994	Robocop 2 Slideshow
995	Games Cheats (over 100)
996, 997	Brill Music Disks
998	Asteroid Field Animation
999	Trackball Animation
1000,1001	Educational Programs

1003, 1004
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We also are the sole distributors of Newsflash, the brilliant 2 disk magazine. Plus we stock all Amos disks including 21 licenseware disks (£3.50 each) which are all of commercial quality. Is there really any doubt that we are that bit better?

Public Dominator, Amiga Software –

What is Public Domain?

Public Domain Software is simply software that is allowed to be copied freely, since the authors have decided to share their programs with all users. For this reason software can be grouped together on disks which are sold at an equal price depending on how many you buy. When you buy any of the disks on this page you may copy and give them to anyone! Each disk has a code number which is denoted with this symbol - •- what follows the code number is a brief discription of what is on the disk. All the programs are fully working and most come with documenation on the disk. We will also give as much support as is reasonable.

FONTS

•PDOM53 - Fonts! 12 fonts: Black Shadow, White Shadow, Avant Garde, Palo Alco, Basel, Monaco, Piegnot, Aldous, Celtic, Geneva and Rangers. All ready to use DPaint compatible fonts.
•PDOM54 - Fonts! 14 fonts: Lineal, Bubbles, Ham, Courier, Vancouver, SanFran, Future, Premiere, Hollywood, Broadway, Camelot, Stencil, Park Avenue and Los Angeles. DPaint compatible.
•PDOM55 - Fonts! 14 fonts: Santiago, Microsoft, Silicon, Swansong, Helvetica, Mahattan, Bookman,Akashi, Times, Tiny, Boxie, Longl, Andover and Pica. DPaint compatible.
•PSFF1 - Fletcher Font Pack 1 contains 66 MULTI COLOURED IFF fonts on 6 disks for £15.00. All fonts are suitable for DPaint or any program that uses IFF fonts.
•TBAG29 - ShowFont V3.3 shows all 256 characters in a given font.

APPLICATION

•AMP1 - Home Business Pack : UEdit the easy to use wordprocessor, Visicalc and VC 2 spreadsheets, RIM and Jbase databases and Amiga Spell the spell checker etc. 3 disks only £7.50!
•FFISH195 - Micro Emacs V3.10 the text editor which is very comprehensive.
•FFISH254 - UEdit v2.5a the wordprocessor
•FFISH143 - RIM V5.0 is a fully relational database.
•FFISH328 - AnalytiCalc V24-01a is a full featured system for numerical analysis and reporting (a spreadsheet).
•FFISH93 - Dme V1.27 and MicroEmacs V3.8i the text editors.

TELECOMMUNICATIONS

•PDOM416 - NComm V1.9 communications program THE only disk you will need, got a modem? Then this is your disk.
•PDOM59 -Ameteur Radio Disk: StarTerm V3.0, P81 and P10272 packet terminal programs, TA Term V5.0, a HAM Database for the Amiga Amateur Radio Group, Morse Code, Satellite Tracking and loads of HAM utilities. A must for serious HAM user.
•AMICUS17 - Aterm V7.2, VT-100 V2.6 VTek V2.3.1, Amiga Host V0.9 for CompuServe.
•APDC21 - Comm V1.34, Wombat V3.01, Handshake V1.20a C-Kermit.
•SLIPDISK31 - StarTerm V3.0 full features terminal prog, VT100 V2.0, Comm V1.3, AHost V0.9.
•FAUG62 - Access V2.6 comms package.
•FAUG99 - TAG the BBS.
• FFISH 172 - HandShake V2.12a is a fully featured VT52/100/102/220 terminal emulator.
• FFISH 275 - VT100 v2.9 includes Kermit and Xmodem.

NEW AMIGA USERS

•AMP4 - Starter Utility Pack: This pack was compiled with the new Amiga user in mind, to enable them to get just about all the utilities that you may ever need, plus a wordprocessor and a database! Each disk in the pack automatically takes you into the friendly Work Bench enviroment, all the programs are icon driven and have any necessary documentation. The pack includes: The four main file compressors used on the Amiga - ARC, LHARC, Zoo and Power Packer, Dir Work the friendly enviroment that allows many of the CLI commands to be executed at the click of your mouse, Text Reader allows you to execute text on screen as a CLI command using your mouse, DFC2 the multi tasking disk copier, All the AmigaDOS Replacement Project commands, Virus X the virus detector and destroyer, Icon Meister the excellent icon editor, Comm the communications package, Machll the mouse accelerator, Disk Storage Deluxe displays information about disk drives, Disk Salv attempts to salvage data from damaged disks, New Zap the sector editor, Safe Boot the boot sector database and others. Also UEdit the wordprocessor, Amiga Spell the spell checker and JBase the excellent database.
All this is available on 3 disks only from Public Dominator for the mega price of £7.50!

UTILITY

NOTE: We have chosen the best disks with the latest versions of utilities to feature in this advert, however many more files and utilities are featured in these and other disks but are not detailed here; FULL details are to be found on our DiskCat for £1.00.
Our DiskCat has a fast search option for ease of use.
•FFISH366 - PrintStudio V1.2 print any text file in many styles, print part of or a whole picture, screen or window, also control printer and much more.
•FFISH362 - ArchEdge V1.5 a shell setup for ARC, ZOO, LHARC.
•TBAG3 - Disk Cat the disk cataloguer.
•TBAG4 - DirUtil 5 the disk manager.
•TBAG6 - Biorhythms the life cycles program, Blitz Fonts speeds up fonts.
•TBAG9 - FastMem toggles on/off Expansion, FuncKey assign text to F1-F10. Word Count the number of words in a file.
•TBAG10 - AutoPic2 shows all (.PIC .HAM) in directory.
•TBAG13 - StepRate change step rate of disk drive.
•TBAG16 - CLI Wizard V1.2 mouse operated CLI. Introducer DIY demo with your own picture, text and sound! Planet will wrap a flat IFF picture into a sphere.
•TBAG17 - Database Wizard V1.1 name & address database for 400 records.
•TBAG18 - BIG is a screen magnifier. DoTil V3.4 the directory utility.
•TBAG19 - Pyro a screen blanker shows a fireworks display.
•TBAG20 - Brush2Icon turns a brush or picture into an icon.
•TBAG21 - VScreeen allow screens to be larger than the physical one, also lots of window utils: WSize, WMove, WMax.
•TBAG23 - Crunch2 archive a program but still executable. Hermit saves screen at keystroke, using hot keys. Pointer Animator 15 colours animated pointers. ScreenX V2.2.
•TBAG24 - ClickDOS V2.04 directory lister. QView V1.0 text file viewer.
•TBAG26 - Daisy Wheel IFF picture file printer.
•TBAG30 - MyMenu create your own menu on WB to run any commands. Icon Meister V1.4 THE Icon editor. Disk Storage Deluxe V1.10 shows details of ALL mounted devices.
•TBAG38 - MadSizer allows you to size a window from any corner. Display V3.29 an anim displayer for ANIM 3,4 and 5, Hash and IFF all in any resolution.
•FFISH342 - IE V1.0 is an icon editor which can create and modify icons upto 640x200 pixels.
•PDOM278 - LHARCa V0.99a data compression program that is 100% compatible with MSDOS LHARCV1.13c.
•PDOM279 - European Software Agency Utility 1: Amiga ToolV1.5, Boot DIntro V1.0, BootGenerator V1.5, BootLeg V2.1, Character Editor V1.0,Coder Board V4.0, Cosaque V1.1, DCopyll, Deluxe Presed V2.0, BlockV1.3, Font Ripper, Guru Maker V1.0, ISCAmiga v1.5, Memory Searcher V1.0, Menu Maker v1.0, NotSetracker V1.0, Power Utility V2.0, PowerPacker V2.3a, PPMoreV1.2, Pseudo Ops. Save IFF, Scanner V2.0,Scroll Maker 2, Seek Destroy V1.0, Seka Source Rescuer, StartupCoder V1.0, Structure HunterV1.0, Time Cruncher V1.1, TVField Writer V1.1, Vector Check V1.0, View Boot V1.01, Virus Expert V1.4, Virus Slayer V1.0, VirusKiller V3.10.
•PDOM280 - The Champions Total Utilies Vol 1: Boot Generator, Boot Girl, Bootmaker, BootWriter, Character Editor, Demo Maker, DiskX v2.2, Flash Ripper, Font Ripper, Guru Maker, Guru Master, Icon Master, Make A Menu, NoiseTracker, Power Packer V2.3b, PPMore, PPShow,Sceneray, Graphics Searcher, SetKey, Slide Show Maker, Time Set, Tristar Virus Killer and TxED.
•FFISH163 - Machll V2.4c features: configurable, your help screen, mouse accelerator, PopCLI, Screen Blanker, Mouse OFF, SunMouse (activates a window by placing mouse it), Click To Front (bring window to front by clicking on it), Cycle (move a window or screen to back with left then right mouse button click), Window and Screen Shuffler, CLock, Alarm, Beeper etc.
•FAUG50 - Short Cut allows you to allocate text to a single key stroke thus CLI commands are easier to type.
•PDOM141 - ICONS!: Draw Icons, Tool Icons and Disk icons. Includes software to edit.
•PDOM276 - Amivision Utility Disk 4: Virus X4, Zero Virus, Kill Da Virus3, PCopy, VCheck, Sectorama, FFormat v1.1, Pseudo Virus Killer 2, Boot Intro.
•PDOM300 - The Master Virus Killer V1.9. Recognises 105 viruses, a full list is on our DiskCat.
•PDOM277 - Dark Star Virus and Crunchers 2: BS9 KillerX, Kill'Em, Lamer Destroyer, Pseudo Ops, Killer and Seek & Destroy virus killers. Byte Killer, Crunch Master, Data Cruncher, DefJam Cruncher, Crunch IFF Pics with shower, DPaint Unpack, DragPack, Flash Packer, HQC, ISC, Master Crunch, Mega Crunch, Power Pack, RSI Cruncher and Super Cruncher.
•TBAG31 - ShoWiz V2.0 show ANY picture with or without a script, 1 picture or several disks full, also play a music file in the background! Also show text files in any colour!
•FFISH105 - Record-Replay V2.0 allows you to record and play back mouse and keyboard sequences.
•PDOM62 -The Public Dominator Anti Virus Disk: Virus X V4.1, VCheck V1.2 (for memory), VCheck V1.9 (for disk drives), ZeroVirus V1.3 the fully integrated virus detector and killer. Also BootBlock Champion the utility and information on boot blocks.
•PDOM93 -ARP v1.3. The AmigaDOS Replacement Project includes text manual files.
•FFISH228 - Jazz Bench V0.8 is a multitasking WB replacement.
•FFISH229 - Alarming Clock.
•FFISH246 - NoClick V3.6 stops drives clicking when no disk entered. LabelPrint v2.5b disk label printer.
•FFISH251 - DiskSalv v1.42. DiskSpeed v1.0 test disk speed.
•FFISH286 - FastDisk a disk Optimiser.
•FFISH290 - XIcon execute CLI commands from a script by clicking an icon.
•FFISH338 - SID V1.06 is a very comprehensive directory utility.
•PDOM304 - MessyDOS handles MSDOS formatted disks exactly the same way as you use files on native AmigaDOS disks. Fully functional, read/write version.
•FFISH325 - Batchman V1.1 is a program that allows the user to execute CLI programs and batch files simply by clicking on a gadget.
•FFISH304 - Verify V1.2 Walks a directory hierarchy reading all files, reporting any files that can't be entirely read.
•FFISH243 - ImageLab V2.2 is an IFF pictures manipulator. NoClick V3.5 stops the disk drive clicking if there is no diskin thedrive. PassWord V1.21p you specify the password for your systemsecurity. Pcopy V2.0 the excellent disk copier. SimGen adds a 2 or 4 colour picture to your WB screen.
•FFISH360 - UUCP V1.06D. An implementation of uucp for the Amiga, including mail and news.
•FFISH244 - BBChampion V3.1 load, save and analyze bootblocks. BootIntro V1.2 you specify The headline text of upto 44 characters and the scrolling text of upto 300.
•FFISH279 - MRBackup v3.3d the hard disk backup utility.
•FFISH300 -TitleGen v1.6 excellent script language that creates scrolling text on screen in any font and upto 500 lines long!
•FFISH213 - 300 8 colour program icons!
•FFISH168 & •FFISH169 - Matt Dillion disk special includes loads of utilities and source: Config V1.0, Clock V1.0, DME V1.31,DMouse V1.1, Backup V2.01, SUPLIB, LIBREF, DRES V1.0, DASMV2.11,FILES V1.2, SHELL V2.1, FINDIT V1.0, LIBS V1.0, SCATV1.0, ADDCR V1.0, REMCR V1.0 & CMP V1.0You need both disks.
•FAUG41 - ARC V0.2 compatible with MSDOS ARC V5.0.
•AMICUS22 - Printer Driver Generator V2.3.
•FFISH258 - DMouse v1.2 is a versatile program that includesscreen/mouse blanker, auto window activator, mouse accelerator,popcli, pop window to front, push to back etc.
•FFISH131 - DFC is a disk copier that multi-tasks.
•APDC15 - Icon utilities: full of icon files and creators. Some animated!
•APDC18 - Floppy Disk Utils: Quick Copy V1.0, Disk Mapper, DiskSalvage, Virus check, System Utils: Blitz V1.0 text editor, TimeSet,ACalc calculator Amiga Monitor V1.1, MeM Grab fast memorygrabber. Directory Master V1.1.

EDUCATION

•AMP5 - Suitable for 8's and over features: 2 excellent map drawing programs choose the Earth coordinates & it will draw the map allowing you to enter text and print or save. Evo follows the Evolution of life with skulls and maps etc. Chemistry element periodic table simply click on the chemical and a window appears showing every detail on that chemical including a picture of the crystal structure. Unit conversion is a program that allows you to choose all types of unit i.e. length, time, weight, speed etc. and then do conversions and comparisons within them e.g. Feet to millimetres a very comprehensive program. German Language will teach the basics of the German langauge. Tutor is a speak and spell tutor. Also includes Study Aid Card, Hermes Formula, Cloud, The Weather, GEO TIme, Gravity Simulator, Func2D, Gravity Well, Air Foil, Wave Maker and others. A 5 disk pack for £12.50!
•AMP6 - A new 5 disk educational pack from the AMOS Licenseware Product library. More suitable for under 8's: Colouring Book a good colouring book for young children features excellent graphics, Arc Angels Maths good maths program for children that includes graphics to aid learning, Thinga Majig puzzle program with 24 puzzles to choose from, Work and Play (1MB), 3 excellent educational programs: Funtimes table and Let's go shopping are 2 maths programs and Click Clock teaches children to tell the time. The Word Factory, very good game enviroment for teaching spelling.
All this only £17.50! Note: AMOS is NOT required for this pack.

MUSIC

•AMP11 - 5 disk pack of Sonix files & player for £12.50!
•AMP23 - 5 disk pack of SoundTracker V3 & files £12.50!
•PDOM281 - Oktalyzer V1.1 the music composer.
•PDOM285 - GAME MUSIC CREATOR Supports MIDI.
• PDOM 299 - MED V3.00 the music editor with MIDI.

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- PDOM 378 - Swantti of Midnight Sun Mozziax collection II: Music Editor 2, Noize Tracker 2 and 2.1, Oktalyzer, Fraxion Ripper, IntuiTracker, Disk Master 3.
- PDOM 406 - Triangle 3532 Tracker Disk V1.0: Noise Tracker 1.1, 1.2, 2.0, Star Trekker 1, Destiny 7 ripper, Fraxion Ripper, Mega Sound Tracker 2.4, Multi Ripper 1.2, Sargon ripper 1.8, Titanics Ripper 1.1, Noise Player 3, Intuitracker 1.1, Preset editor, No Ripper, Sample selctor, sound convertor.

GAMES

Both our games packs are auto booting, menu driven, very easy to use disk packs.

- AMP8 - Game Pack 1: Clue as in Cluedo, Othello, Klondike, Canfield and Cribbage, Backgammon, Yachtc, TVision, MissleCommand, Cosmo 2 and 3D Breakout, Empire, Gravity Wars,Hanoi, Hockey, Blockoff, Jackland, Othello Master and Pacman.A 3 disk pack for £7.50!
- AMP22 - Game Pack 2: Amoeba space invaders, CosmoRoids, Stone Age a Boulder Dash type, Back Gammon, Chain Reaction, Master Mind, Reversi, Black Jack, CrazyEights, Klondike, Jig Saw, Keno, Daleks and Ratmaze,Monopoly and Escape From Jovi V3.0. 3 disks for £7.50!
- PDOM283 - Callisto 1.01 Very tough space strategy game, Daleks 0.30, Pontoon, Puzz1.0 and World and Zerg 2 adventures.
- PSL1 - Space Blob a brilliant platform cavern game.
- PSL2 - Mr Dig, help Mr Dig collect the apples and kill the monsters. Requires 1MB.
- PSL3 - Q-Boid shoot blocks at the various random shapes decending on you, a Tetris variant.
- PSL4 - Computer Conflict excellent speech and graphics in this all action arcade game!
- ALP5 - Jungle Bungle. Requires 1MB RAM. £3.50
- ALP6 - Pukadu the game where you have to move the bug around the screen eating the tiles as you go, and Sprites 600 for you to use in your AMOS programs. £5.50
- ALP7 - 4 way Lynx the puzzle game. Requires 1MB RAM. £3.50.
- ALP11 - Go Getter. Excellent game where you have to move your ball around the course by predicting if the next number in a series will be higher or lower, excellent graphics and sound. Requires 1MB RAM. £3.50.
- AMUSE13 - Bull Run an American civil war strategy game and Gravity Attack a very good arcade game.
- AMUSE14 - Battle Mech a strategy war game between robots.
- AMUSE15 - Rocker a Lunar Lander type game, Shiva the game of Life, Cycles is a Tron light cycles type game.
- FFISH63 - Larn the adventure.
- AMUSE17 - Cosmoroids an asteroids game, Tunnel Vision a graphical maze game seen from within the maze. Triclop invasion and 3D breakout that requires 3D glasses.
- AMUSE19 - Conquest the interstellar exploration game, The game of LIFE, Mile Stone the board game, Monopoly, and Trek 3 a Star Trek battle simulator.
- APDC3 - Monopoly, BackGammon, Brickout, Klondike.
- APDC4 - Tunnel Vision, Othello, Canfield, Dogstar.
- APDC8 - Shanghai, Light cycles, Othello, Life3, Conquest.
- FAUG18 - Tunnel Vision the great maze game.
- FAUG27 - Klondike the card game and Triclops the 3D planet defend game.
- FAUG30 - Hack the adventure V1.0.1E.
- FAUG52 - PACMAN 87.
- FFISH194 - Moria V3.0 the single player dungeon simulationadventure game. 1MB.
- FFISH273 - BattleForce v3.61 game.
- FFISH336 - Car V2.0 is a racing game.
- FFISH357 - Empire V2.1w is a multiplayer game of exploration, economics and war.
- FFISH62 - HACK the adventure.
- FFISH63 - LARN the adventure.
- PDOM77 - Paranoid the breakout type game.
- PDOM90 - Tennis! 1MB.
- PDOM79 & •PDOM80 & •PDOM81 - Star Trek 3 disk game by Twisted Images. 1MB. External Drive Required.
- PDOM215 & •PDOM216 - The Star Trek 2 disk game by AGATRON. Excellent animated graphic game. Brilliant game play move about the ship into all the different departments, warp speed around the universe and battle with the enemy.
- PDOM233 - The Holy Grail Adventure. 1MB. Excellent.
- PDOM234 - The Golden Fleece Adventure.

GRAPHICS

Both our graphic packs are auto booting, Work Bench driven, very easy to use disk packs.

- AMP3 Graphics Pack 1: Rot 3D a 3D drawing package, VDraw a good painting program, RayTracer, MCAD the Computer Aided Design package that works in high resolution, plus utilities: convert PrintShop to IFF, ClipIt clip any part of the screen and save as an IFF picture, HAMEdit a HAM picture editor, Window Print II will print any selected window, Show Print II will Show and/or print any IFF picture, Ushow and Autopic are 2 picture slide showers, Icon utilities: Iconize (a window), IFF2Icon and Brush2Icon converters. IFF2PCS will take an IFF picture and make it a puzzle, Filter Pix the image processing program for use with Digi View lo-res B+W pictures. A 3 disk pack for £7.50.
- AMP21 Graphics Pack 2: MSE the Mandel Brot Explorer, DBW render the ray tracing utility, FBM the image manipulation library (see disk FFISH334 below for details), ST2IFF converts Atari ST pictures to IFF, NGI allows you to read, view and reformat ILBM pictures. Pop Colours change to colour pallette on the go, DPslide, SeeILBM, Show, ShowHAM the picture showers, MACView display and convert MAC pictures to IFF, HAMEditor, IFF2Exec makes an IFF picture showable by a double click of the mouse, Some picture printers and icon utilities: Bruch2C and Brush2Icon convertors. Also some light synthesizers: Viz, Polygon and Kal. A 3 disk pack for £7.50.
- FFISH359 - ABridge An interim solution to Anim-5 incompatability problems. Identifies the origin of an Anim-5 file and modifies it to facilitate easy exchange between AniMagic, Videoscape, Animation Station, DPaint III, Editor(v1.11), The Director, SA4D, Movie2.0, Photon Paint 2.0 and Cel Animator.
- AMUSE5 - ACO Face Maker create faces in IFF format using Deluxe Paint and the supplied Face Ed V2.0.
- AMUSE34 - 39 different pointers.All absolutely excellent!
- FFISH334 - FBM V0.9 image Manipulation library. Compatible with Sun, GIF, IFF, PCX, PBM bitmaps. Can input raw images and output Postscript and Diablo. Also does rectangular extraction, density and contrast changes, rotation, quantization, halftone, grey scaling etc.
- PDOM112 - Graphic utilities: Clip It!, ShowPrint II, Snatch,HamEdit, Dissolve, AutoPics, ZapIcon, ImageTools, FilterPix,IconMaker, Startle, IFF to Icon.
- FFISH295 - Mandel Mountains V1.1 a Mandel Brot generator.

PROGRAMMING LANGUAGES

- PDOM211 - NORTHC v1.3 Steve Hawtins C compiler. Featurescompiler, linker, disassembler, examples and tools. An excellentCcompiler for the knowledgeable and beginner alike.
- FFISH171 - Sobozon C compiler.
- FFISH193 - ZC V1.01 C compiler.
- FFISH341 - P2C V1.13 is a tool for translating Pascal programs into C.
- FFISH351 - PD C V3.33.
- APDC25 - Logo, XLisp, Modular 2, MVP Forth.
- FFISH140 - Stoney Brook PROLOG v2.3.2.
- FFISH141 - Contains the source code for PROLOG FFISH140.
- FFISH181 - AM XLISP V2.0 of the XLisp interpretor.
- FFISH201 -Draco V1.2 the excellent programming language by Chris Gray. Documentation on FFISH77.
- FFISH37 - Little Smalltalk.
- FFISH91 - The Adventure Definition Language (ADL).
- FFISH337 - CManual V1.0 is a COMPLETE C manual for theAmiga. Includes 70 fully executable examples.
- FFISH339 - PCQ V1.1c Pascal compiler.
- FFISH347 - Cursor V1.0 Amiga BASIC Compiler.
- PDOM60 - Modula II compiler.
- FFISH314 - A68k v2.61 of the 68000 macro Assembler.

DEMOS

Demo disks are probably the best, and quickest, way to impress your friends with the awesome power of your Amiga. With their fantastic graphics and sounds many are truly a WOW! We have approxiamately 600 demo disks in our collection! Far too many to show here. Full details of all our demo disks is available on our Disk Based Catalogue only £1.00!

New Disks

We add dozens of disks every month to our catalogue, if you have some Public Domain or Shareware software that we do not, then send it in! We will swap any 2 of our disks for each 1 of yours, please check before sending in software that we do not already have it.

Clip Art

The following 4 packs of clip art are disks that are filled with black and white images that would be suitable with all graphic and desktop publishing packages.
The Images are complete and copyright free.

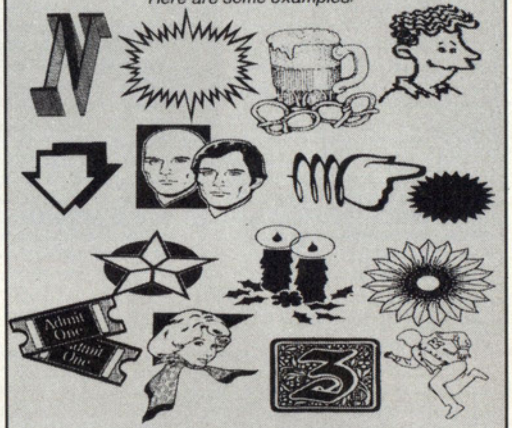
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Hundreds of clip art images on 5 disks all if IFF format suitable for DPaint and PageSetter etc.
Subjects covered: sports, flags, animals, cartoons, humorous, Xmas, Jewish, borders, Halloween, Valentines, horses, eyes, alphabets, hands, 1930's trademarks, zodiac, cars & more.
Here are some examples:



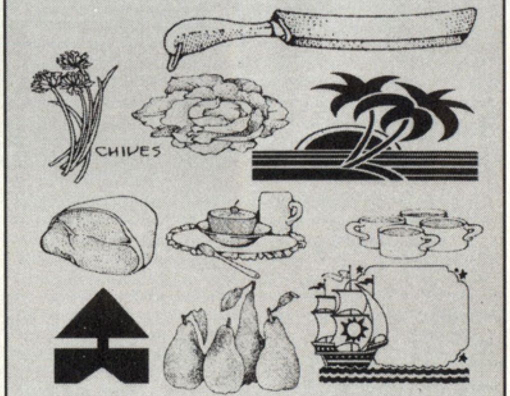
Clip It! Volume 2. £12.50!

Hundreds of clip art images on 5 disks all in IFF format suitable for DPaint and Pagesetter etc.
Subjects covered: men, women, illuminated A to Z, arrows, stars, explosions, humorous, cartoons, pointing hands, food & lots more.
Here are some examples:



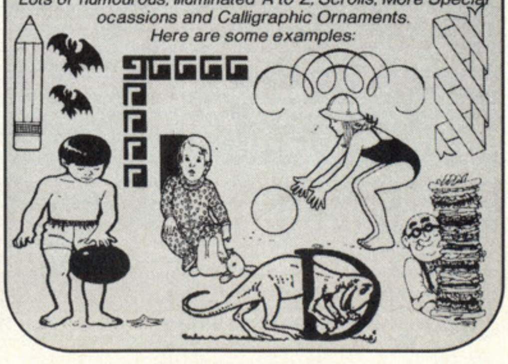
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Hundreds of clip art images on 5 disks all in IFF format suitable for DPaint and Pagesetter etc.
Subjects covered: Fruit, Herbs, Meat, Arrows, Special Ocassions, Vegetables, Kitchen Utencils, Cups and Glasses, Art Deco and Breakfasts.
Here are some examples:



Clip It! Volume 4. £12.50!

Hundreds of clip art images on 5 disks all in IFF format suitable for DPaint and Pagesetter etc.
Subjects covered: More Art Deco, Babies, Boys and Girls, Lots of humourous, Illuminated A to Z, Scrolls, More Special ocassions and Calligraphic Ornaments.
Here are some examples:



To order, simply quote the disk code number.

Disk prices:

all disks are priced equally depending on how many you buy:

1 to 5 are £3.00 each,
6 to 10 are £2.75 each
11 or more are £2.50 each

All prices are fully inclusive.

Please send a cheque or postal order payable to Public Dominator AMIGA P O Box 801, Bishop's Stortford, Herts, England, CM23 3TZ.

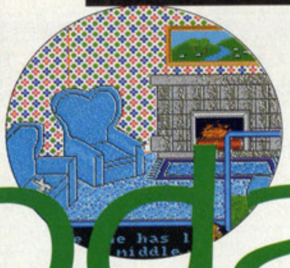
Foreign Orders: All foreign orders must add 10% (minimum £1.00). Non EEC countries & Spain, Greece, Portugal, Eire & Italy MUST also add £1.75 for registered post.

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Mon-Fri 9am-5pm





PD Update

So much PD, so little that's worth a blank disk! Discover what's really worth getting, with **PAT McDONALD** as your guide – or find out the hard way!

FRED FISH 470
START FF470

An amazing collection, is the Fish series. It's continuing apace and the new layout is really excellent. First off there's a Fortran 77 language, called BCF Fortran. This contains a compiler, linker and a runtime support library. Sadly it doesn't have any Amiga-specific hooks in it, but if you want to port an old Fortran program it's ideal.

Keymenu is one of those programs which makes using the Amiga easier. It sets up your system to use the cursor and Enter keys to make menu selections, which means you don't have to use the mouse every time you want to select a menu option. Well-documented and efficient, it's a great idea for those people who are not enthusiastic about mice.

Last (and least) is a version of that popular if aged board game, *Yahtzee. TripleYachtZ* uses all the same rules, except that it has two more: points scored in the second column are doubled, and points in the third column are tripled. It's all right, I suppose, but the program uses interlace mode to display its screen – interlace text is flickery and horrible.

EMULATORS
AMIGANUTS 1030

Three popular PD emulators on one disk – can't be bad. First, there's the Spectrum 48K by KGB. To load in Spectrum games from tape, you need to attach a sound sampler to your computer. The nice bit is that you can freeze Spectrum games and then save them to disk. The bad part is that it runs pretty slowly – about 1/3 the speed of the original Spectrum. There's no sound either, but I don't think many people will miss that...

For the real Sinclair aficianados among you the disk also has a QL emulator on it. The documentation is much better (it tells you exactly how the QL worked in the first place) and includes a reasonable version of QDOS for those people who want to develop QL software – both of them!

Finally there's the good old A64 emulator by Cliff Dugan, which I mentioned in *Amiga Format* 21. In order to use it properly you really need to get the hardware from the USA, which lets you attach C64 printers and disk drives on to your Amiga – all very reasonable at just $30.

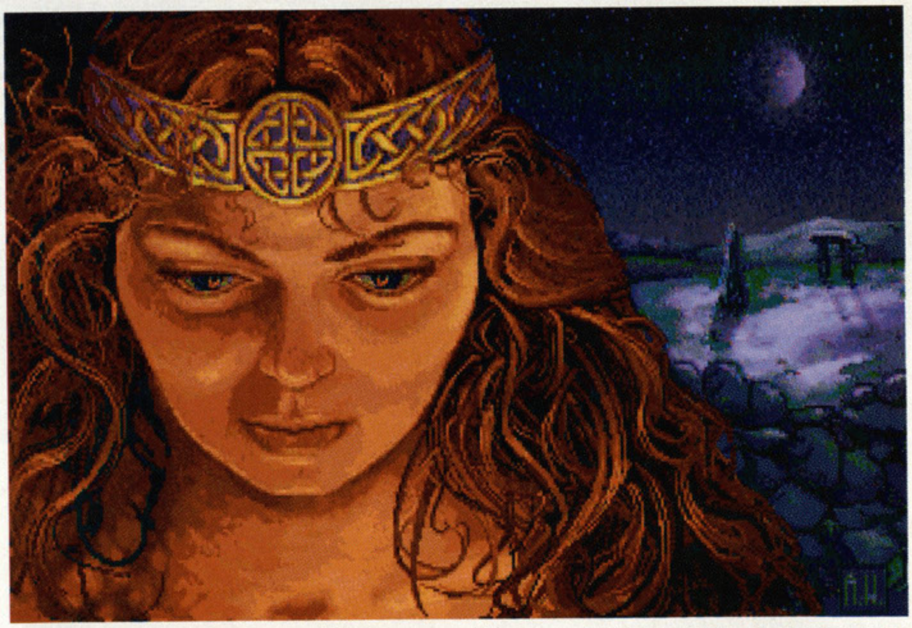
HAMLAB 0.91
17 BIT 916

This is a pre-release: that is, it's not meant to be used as a full program. Mind you it does do most of what it's supposed to do – namely convert 256 colour IFFs (found on VGA PC systems) into HAM mode Amiga pictures.

It works well, too. The programmer (Dreamer of Whizzcat – a Finn, I believe) invented his own graphics mode, called DreamHAM. Pictures in this mode can't be edited: it's a non-standard graphics mode that is alien to all paint programs. But HAMLab will save the pictures onto a disk, so that they can at least be viewed.

What is the advantage of DreamHAM over conventional HAM? DreamHAM is specially set up to display 256 colours, and the conversions look sharper and brighter than normal HAM images.

Apparently *Dreamer* is planning to include the ability to convert 256-colour images down to a standard 64, 32, 16, 8, 4 or 2 colour page. I can't wait to see it – how many VGA PC computers can display Amiga HAM images, I wonder?



Thanks to *HamLab*, it's now possible to convert 256 colour IFF ILBM pictures (common on PC VGA and Mac systems) without losing any of the colours.

BLIZZARD
RIVERDENE GAM155AM

If you want a cheap, fast, scrolling shoot-em-up, get this disk. Packed with levels and fiendishly difficult, *Blizzard* is an excellent little game for letting out your agression. Just keep making it through the levels – getting rid of every single bad guy is a tough proposition. Wunderbar, Herren Ottfried Schmidt und Ulrich Muehl.



Fast-paced, non-stop, obstacles whizzing at you, Amiga sound – *Blizzard* is a typical classy shoot-em-up, really.

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GAMES

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U121 Spectrum Emulator - Good?
U129 Pascal Compiler - V.Good
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U136 Electrocad - Demo Verison
U142 Superworkbench V1.5 - Brill
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U148 Messydos - Read/Write MSDOS
U149 Modula2 - Modula compiler
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PIX

P01 Space Bubbles - Boris V. Good
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P05 Daz Digishow - Brilliant
P06 Forgotten Realms - Good
P07/8 Divine Visions - V.Good
P09 Sunslide 2 - Excellent
P23 Adams Family - Very Good
P25 Roger Dean - Nicely Done
P32 Agatron 6 - T.R. Slides
P33 Agatron 8 - More of T.R.
P41 Nemesis Prologue - Story
P42/3 Newtek 3 - Demo Digiview
P48 Psygnosis Slideshow - Superb
P56 Nagel Pics - Excellent
P57 Album Covers - Iron Maiden
P62/3 Channel 42 & Silents
P72 Nik Williams - Incredible
P73 Kelly Slideshow - Good
P76/7 Nemesis CH.I - Follow Up
P80 Simpson Demo-Lousy!

MUSIC

M04 Vangelis - Superb
M10 Jean Michel Jarre - Good
M18 Amigadeus - Brilliant
M19 Classix I - Some More
M20 Classix 2 - And Even More
M21/2. Pictures - More Classical
M36 Now Thats 1-16 Tracks
M42/3 Soundtracker V4 - V. Good
M50 Time Circle - Excellent Disk
M89 Raco Demon - Super Loader
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78. The Holy Grail, a very good adventure
363. The Golden Fleece a text adventure (*)
418. Frantic Freddie the PD game, good fun
441. All new Psuedo Cop game, a Shoot em up
458. Castle of Doom, adventure with graphics
477. Return to earth, space combat/adventure
460., Flaschbier, a boulderdash P.D game
551. Cluedo and Monopoly, 2 great games
552. Eat Mine, has 80 screens to play at
553. Retaliator and Pacman, 2 great games
555. Drip, a painter type of game, great fun
558. Murder, an adventure playable preview
559. Back to the Future, playable preview
562. Spaceblitz, 4 good games to play
644. Horror Zombies, a playable game preview
665. Killing Game Show, playable preview
668. Cybercon III, playable game demo
672. James Pond and Paradroid playable demos
699. Yelp, a Painter type game, multi-levels
900. Blizzard, fast scrolling shoot 'em up
1014. Chinese checkers, similar to solitaire

SLIDESHOWS

781. Wendy and Lisa, pictures of the pop duo
779. Twin Peaks, pictures from the TV show
758. Yabba Dabba Doo, great cartoon pictures
667. Future Visions, more fantasy pictures
480. Saucy postcards, naughty but nice
474. Madonna Slideshow, lots of pictures
472. Viz slideshow as seen in Amiga Format
112. Space Bubbles, terrific fantasy pics
739. Slideshow Spectacular, superb hi-res.
904. Countach fantasy slideshow 1
905. Countach fantasy slideshow 2
991. Belinda Carlisle slideshow, great pics

UTILITIES

992. MED V3.10, supercedes MED V3.0 (*)
1026. MED V3.11 we bring it to you first (*)
813. Startrekker V1.2 Soundtracker clone
793. Red Sector demo maker V1.0 great! (*)
735. Flexi Base, a more friendly data base
843. Iconmania, a disk full of Icon utils.
640. Mobed V1.0, a movable object editor
623. C-Light, ray tracing program very good
613. Soundtracker Professional (Protracker)
993. Master Virus Killer V2.1, terrific!!
877. NORTH C V1.3 a 2 disk set £1.98
898. Audio Magic V1.1 full of utilities

DEMOS

617. The Byte Busters Mega demo, good
807. Evil Dead demo, for all you Sycho's (*)
759. Amos Creator II demo, official release
751. Colour Cycling, superb effects get it!
750. Budbrain II a new disk from Budbrain
656. Pussy Inership, good graphics and game
655. Unreal game demo, to show off your Amiga
654. Olympia, parallax scrolling at its best
598. Fractal animation, super mandelbrots (*)
597. Cool Fridge, superb Plasma effects here
547. Materialized, cryptoburners superb demo
539. Chromium, a great new demo by Scoopex
516. Purple, very large vector routines
321. Fractal Flight animation, unusual demo
287. Golam Gates Mega demo II, worth getting.
132. Dragons demo 1, has lovely raster effects
174. Ian & Micks mega demo, 9 parts to this
982. Total Rebate, from the Steve Wright show
983. Total Retrial, from the Steve Wright show
984. Total Restyle, from the Steve Wright show
985. Total Respray, from the Steve Wright show
986. Total Recount, from the Steve Wright show

MUSIC

796. Crusaders does Genesis, superb (*)
794. In a Silent Way, don't miss this disk!
980. Jarre Live, eleven good tracks of music
770. Arcane Music, 11 tracks for you to play
767. The 900/Oxygen remix, collect it now (*)
978. Give Me What I Want, Sam Fox sample
723. Sounds of DOB II, 17 tracks of music (*)
970. If only I could, Sidney Youngblood sample
718. Revolutions by Jean Michelle Jarre
848. A kind of magic, by Queen. Sampled (*)
716. Bomb the Base, 8 fab tracks to listen to
703. 808 remixes from the Beatmaster who else?

MUSIC

The following are £1.98 each 2 disk sets.

2. I should be so Lucky by Kylie, 5 samples
856. The power of love, by Huey Lewis, sample
301. Darkstar's music 9, 14 great tunes
417. Electric Youth by Debbie Gibson, great!
420. Lumberjack song from Monty Python
478. Made In Heaven by Kylie, a full 6 mins!
525. Flash by Queen, a great two disk set
968. Followin you, by Madonna great song
581. D-Mob music 4, 2 disks of good music

ANIMATIONS

43. Puggs in Space, a cute and funny demo
863. Iraq demo, rather comical animation
313. Revenge Horror Show, for psycho's only
394. Stamp Collector, an old but good demo
444. Fillet The Fish, similar to Puggs demo
631. Steves animations 1, has 8 cute anims.
632. Steves animations 2, has 6 cute anims.
789. Steves animations 3, has 6 cute anims.
790. Steves animations 4, has 5 cute anims.
791. Steves animations 5, has 6 cute anims.

The following animations all require 1 meg.

805. Franklin the Fly, hilarious and funny
763. Basketball player, superb ray tracing
866. Ami versus the Walker as reviewd
913. Mars, smooth space fighter animation
917. Juggette anim, and Juggette the revenge
633. Batman the movie, funny and amusing
625. Juggler II, the Juggler meets a lady
582. Stealthy II Manoevres, great cartoon
291. The Lotus Car chase from Agatron
865. Coyote Strikes back, poor Roadrunner
101. The very famous "Gymnast" demo
79. Education of Cool Cougar, very funny.

The demos below consist of 2 DISKS so each demo costs £1.98.. please remember

929. Maximum Overdrive, lots here & good
45. Kefrens mega demo 8, one of the best
66. Predators, great game to play as well
926. Mr Food, hilarious sample of record
199. Red Sectors, a must for demo collectors
201. RAF another of the classic demos
365. Budbrain, over 18 yrs for this, sorry
537. Monty Python's Secret Policemans Ball
614. Monty Python's Nudge Nudge, more humour
594. Hit the Road by Flash, multi part demo.

AMOS LICENCEWARE

LPD1	Colouring book	LPD12	Hypnotic lands (*)
LPD2	Arc Angels maths	LPD13	Jigmania (*)
LPD4	Thingamajig	LPD14	Play it safe (*)
LPD5	Jungle Bungle (*)	LPD15	Angels shapes (*)
LPD6	Pukadu & Sprites	LPD16	Reversi II (*)
LPD7	4 Way Link (*)	LPD17	Dog fight II (*)
LPD8	Learn & Play (*)	LPD18	Touchstones (*)
LPD9	Amos Assembler V1	LPD19	X-IT-50
LPD10	Word Factory (*)	LPD20	Wordy
LPD11	Go Getter Game (*)	LPD21	Quingo (*)

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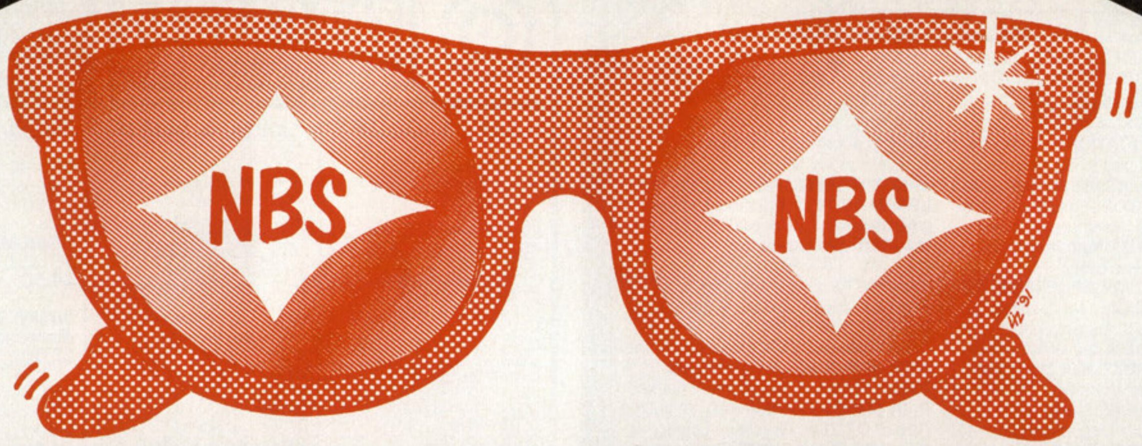
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AMOS LICENSEWARE

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MENTAL IMAGE GAMES 1

17 BIT 971

Remember the good old days of the C64, when you loaded up US Gold games and got a picture of the Stars and Stripes together with the musical anthem? This disk does exactly the same. Classic!

Similar feelings of nostalgia waved over me when I saw the games. *Grid Runner* was one of Jeff Minter's (he of the hairy Llamasoft) earliest successes, and the Amiga version is just as good – if not better – as the original. It plays like a futuristic *Centipede* game, and is a genuine version – apparently the Yak helped, advised and allowed the project.

The Invaders is not a reincarnation of that long-extinct game of the same name. Instead, it's a scrolling game where you take on some large alien spaceships which bimble along towards you. Although lacking in pace, the graphics and sound are very good – the ships don't just explode, they crash and burn.

For all those who've yet to see a version of *Breakout*, *Rebound* fits the bill. Its got all the features you either love or hate, and that's about all I can say about it. I'm looking forward to the next Mental Image disk.

PLAY IT SAFE (1MB)

AMOS LPD14

This is novel. It's an educational program designed to teach young children some of the everyday dangers in the home. You only need a mouse to control it, and the keyboard to enter the child's name – it works well.

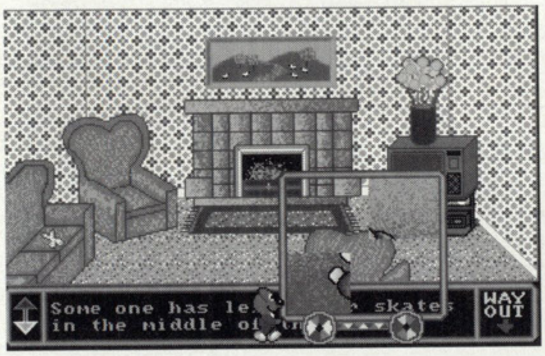
The plot is simple. A home has been invaded by a group of beasties who've left it in a bit of a state. You start outside the house, and choose which area to investigate next – move the mouse and click.

There are nine of these areas, ranging from the stairs (very easy) to the bathroom (tricky). When you move the mouse, a bear moves around the screen – to investigate an object just click on it.

Every time you get one right, a message appears at the bottom of the screen. This explains what the object is and prompts some explanation – it's a good idea to sit with the child, to read out the messages and explain why a particular object is dangerous in that place.

To keep the young 'un happy, the bear promptly wheels out a picture of the beastie that messed up the room. This builds up into a complete picture when all of the hazards have been discovered – the room is then complete.

Although nothing fancy in looks, the program is well thought out and easy to use. A score card is kept, to keep track of the child's progress. A good idea from Anne and Len Tucker.



Another hazard avoided, the bear brings out the picture and tells you the nature of the danger to explain to your child – innovative ideas from Play it Safe.

17 BIT EDUCATIONAL

17 BIT 985

Those people at 17 Bit have been bringing out the occasional educational disk for some time now. Although mostly low-quality AmigaBasic offerings, this one caught my attention mainly because it's aimed at a higher level than the usual 'Three R' subjects.

The disk's main attractions are two gravity simulators. The first, *GravSim* by Richard Frost, is a very fast two-dimensional affair with simple menu controls. It's very good at showing orbits and velocities, and how up to six planets interact with each other – they can all have different starting velocities and masses.

Gravity Well from Gary Teachout is a more ambitious program. For a start it works in three dimensions, with side, above and front views displayed simultaneously. The program isn't quite as fast as *GravSim*, but is much more realistic. The options are numerous, and you can have lots of fun while learning how masses interact over time.

Airfoil follows in a similar vein. It shows how different wing profiles have different lift effects. It's tricky to use, but very informative and educational.

Weatherman is a set of two programs by James Walley. The first calculates the sunrise and sunset times for anywhere at all on Earth for any time, to a precision of about two minutes. The other is a fairly inaccurate weather forecaster that requires you to type in barometric pressure changes and wind direction. Pointless but harmless.

DOGFIGHT II (1 MB)

AMOS LPD17

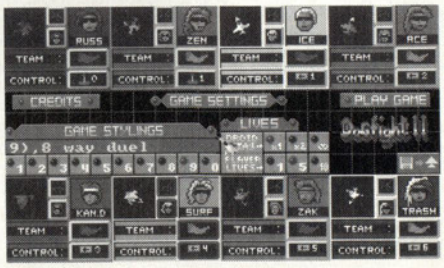
Tally ho red leader! Bandits at angels 5, going down for a decco ... Up to eight people can play simultaneously in this fun plane game – two on joysticks and six on the keyboard. Computer pilots can be selected if you've no human opponents, and the range of other options is impressive.

Each plane is fairly small, but they are all differently shaped and coloured – it's easy to tell who is who. Players can select to play on either the red or blue teams, and the idea is to shoot the other team down in flames.

If you get shot down, one of two things happen: either you eject safely, in which case you get a plane back on the screen, or the parachute doesn't open and you plunge to your doom. It's possible to destroy the 'chutes on their way down – irritating other players.

There are bonuses to pick up by shooting helicopters and large jets – things like homing missiles, shields and so on. It can make for an interesting game when someone's on your tail and you can't wriggle out of the situation.

Although originally written in AMOS Basic, the program was compiled by A & A Fothergill into machine code using an early version of the AMOS compiler. The planes can really speed up for some fast and furious action. Check it out for some harmless fun.



This is the options screen on *Dogfight II*. As you can see, there are many different tweak options to get just the right game

CONTACT LIST

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367 Epic preview: Fab game preview!
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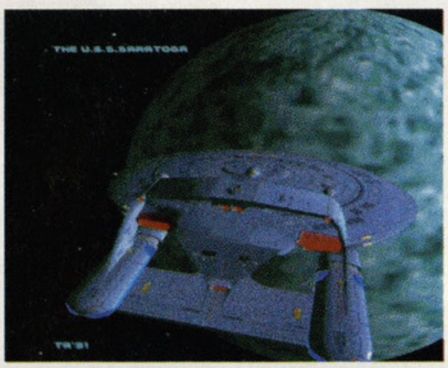
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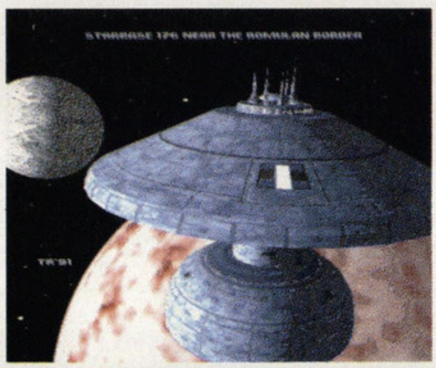
No, no Julian darling! That's not right at all! I'm afraid it's back to the drawing-board lovies!

MORE TOBIAS RICHTER PICTURES

AMIGANUTS UNITED SLIDESHOW 12 – DISK 1027 ANIMATION 36 – DISK 1028

Two more sets of artwork from that German star of Agatron Animations himself. These disks feature more scenes from Richter's superb *Star Trek* series. If you haven't seen any of these superb pictures before, then it's about time you got some for your collection, and what better place to start than these two disks?



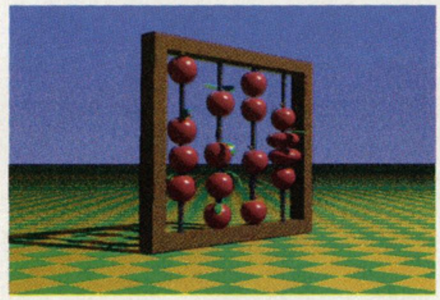




APPLECUS ANIMATION

17 BIT DISK 911

Yes, I know you've all seen ray-traced animation before, but the same could be said of the *Nightmare on Elm Street* films – it's been seen before but you still watch the next in the series! This neat little animation features a rather strange abacus, with the fruity beads bouncing about like crazy. If you've already got a wide range of ray-traced anims, this nice little clip is still worth checking out.



BASKETBALL ANIMATION

17-BIT DISK 910

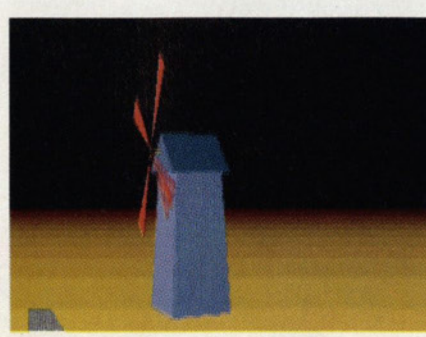
Another nicely put together ray-traced animation, this time featuring a robotic basketball player taking a free shot on a dark and moody court. It's a little on the short side, but the stylish appearance is worth a slab of any demo fan's time.



PHENOMENA ENIGMA

PCS DISK 231

Although this demo starts off with the almost cliched fancy starfield and vector effects, the main portion of the disk is taken up with a rather nicely done, filled 3D flight sequence. The viewer is taken on a trip around a system of roads, catching buildings, a windmill and a troop helicopter to name but a few.



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AG.04 Monopoly; full version of the classic property trading game!
AG.05 Pacman 87; Multi level version of this addictive arcade classic
AG.06 Various; Cosmoroids, Amoeba, Crazy Eights, Blackjack, Backgammon, Daleks, Yahtzee, Stone Age, Ratmaze, Klondike, Keno...
AG.07 Board and Card games; Cluedo, Othello, Klondike and Cribbage
AG.09 Puzzle Maker; jigsaw puzzles from IFF files. Plus puzzle pro
AG.10 Space Invaders: Arcade classic version! Plus: Lander, Amoeba...
AG.11 Tennis; excellent shareware sports simulation. (MB)
AG.14 Flascheiber; Boulderdash style game. Almost commercial quality!
AG.15 Paranoid game; Arkanoid style, including a screen designer
AG.16 Castle of Doom; Adventure game with graphics - beginners level
AG.17 ST Bash; superb Space Invaders inspired shoot-em-up where the aliens are Atari ST related sprites!
AG.18 Golden Fleece; Superb Infocom standard adventure. Train; design a railway with 2 trains! Tron; 2 player light cycle game. Plus: Star Fleet, Kamikaze Chess, Tumbling Tots...
AG.22 Return to Earth; Elite style space trading game with excellent graphics and digitised sound
AG.24 Drip; Arcade quality game with digitised sounds and smooth sprites! Plus: China Challenge, Super Gridder, Frogger, Air Traffic Control Sim., Mutant, Ping Pong...
G.26 Zerg; Ultima style role play. Plus: World; Infocom type adventure. Daleks, Callisto, Puzz, Pontoon...
G.27 Star Trek (USA); Space strategy game. Captain the USS Enterprise and repel Klingon attacks! (2D-MB-2 disks)
G.28 Quattro; Tetris style. China Challenge; Mah Jong based puzzle game breaker; Breakout style with screen designer. Plus Asteroids version...
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AW. WORKBENCH UTILITIES

AW.03 Icons; Music, RAM, naughty, jet icons. Plus: utilities, colourbench
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AS. SLIDESHOWS

AS.01 Boris Vallejo 1; professional quality graphics in interlaced HAM!
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AS.12 M.C. Escher; Animated slideshow of Eschers paradoxical artwork...
AS.17 Agatron 4; 16 ray traced pics including one of the USS Enterprise that took 38 hours to render!

AD. DEMOS

AD.01 Walker 1; digitised animation of Star Wars Imperial Walker (Mb)
AD.02 Walker 2; digitised animation of Walker and helicopter! (Mb)
AD.04 Probe Sequence; incoming video pictures from an interstellar probe landing on an alien planet! Amazing!
AD.12 Boing Machine; it's Ray Traced, it's incredible, it's impossible...
AD.13 Walking Cat; amazing revolving digitised animation of walking cat!
AD.16 Ghost Pool; stunning animation of a playerless pool game...
AD.18 Puggs in Space; extremely funny cartoon involving an alien creature landing on Earth and exploring!
AD.21 Busy Bee; amazing Sculpt 3D animation of a large flying bee! (Mb)
AD.22 Democreators. Create your own demos with: Bootwriter, Bootmaker, Bootboy, Boot generator, etc...
AD.23 Ship and Sphere; super smooth Ray Traced film of space ship flying round a glass ball. Masterpiece! (Mb)
AD.24 NewTek Demo Reel 3; incredible demo of NewTek range featuring some of the best sampled sounds, digitised pictures and animations you will see anywhere! Stunning!!! (Mb-2 disks)
AD.25 The Run; Outrun style 3D film of a Lotus weaving through motorway traffic with police car chasing (Mb)
AD.26 Starline Mega; smooth hi-res full screen scrolling pics, crystal clear hi-fi sound samples, enormous scrolling text - highly recommended!
AD.28 Stamp Collector; amusing film involving a ghostly magnifying glass examining some naughty stamps!
AD.29 Predators Megademo; brilliant demos including some truly amazing animation and 2 games! (2 disks)
AD.32 Vision Megademo IV; superb digitised music and sound effects plus large graphics. Brilliant!
AD.35 Robert the Mercenary; amusing animation sequence including a game where you can shoot some aliens!
AD.36 Kefren's Megademo VIII; 10 demos including; Kill the Beast (Shadow of the Beast meets Xenon 2), Walkman, Kill Victor, Vectormania..(2 disks)
AD.37 Gymnast Demo; Ray Traced animation of a gymnast performing a high bar routine. Recommended!
AD.39 Agatron Animations; 3D film of the USS Enterprise attacking USS Reliant. Plus walking Robot
AD.40 Luxor Teenager; Variation on this classic involving 2 anglepoise lamps and a large red ball!
AD.41 RGB; Badgekiller competition winner! Produced with Director (Mb)
AD.42 Comic on a Disk; whole graphic novel, page by page, on screen!
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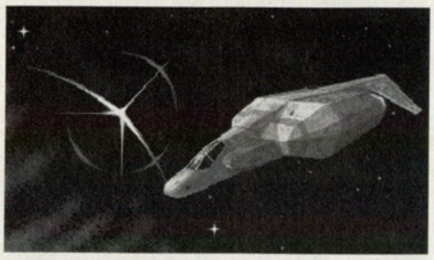
FENN-TASTIC VOLUME FIVE
17-BIT DISK 967

The latest volume in this digitised picture series features more pictures of the pouting Ms Fenn taken from sources such as *Wraith*, *Phantoms* and, of course, *Twin Peaks*.

Sherilyn fans who have the other disks will no doubt want to keep the collection up to date, but it still has to be said that this disk has a more polished presentation than previous offerings.



INTERSPACE
START COMPUTER SYSTEMS



This is yet another demo from Coders Phenomena. After a dramatic, movie-style opening, complete with doom laden chords and atmospheric fades, the demo goes on to tell the story of a heroic space pilot's travels through space.

The demo features some nice 3D spaceships flying about, but is let down by the rather appalling scroll text, which is filled with indecipherable grammar and terrible spelling. Come on guys! If a demos worth doing, it's worth doing properly!

PIANO ANIMATION
17-BIT DISK 990
ONE MEG REQUIRED

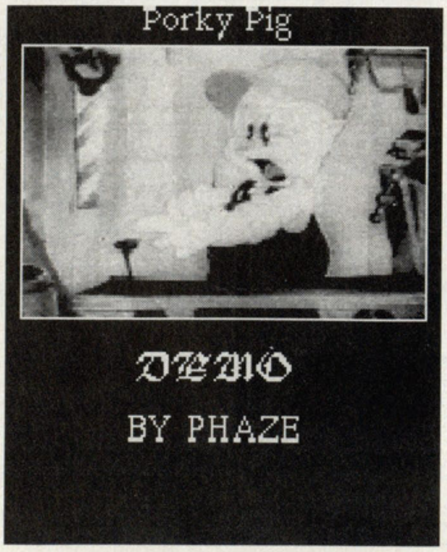
This a rather classy 3D animation featuring a panoramic fly-past of a Muller grand piano. It's not what you'd call an epic piece, but it's atmospheric enough to be quite an impressive clip.

SEVEN TILES
START DISK 689

Apart from the pretty Jean Michel Jarre backed intro logos, this demo is completely devoid of graphics! The disk does contain a rather good electro-bop though, which is based very much in the style of early European electronic bands like Kraftwerk or DAF. Definitely one for the electro-dance fans.

PORKY PIG DEMO
17-BIT DISK 909

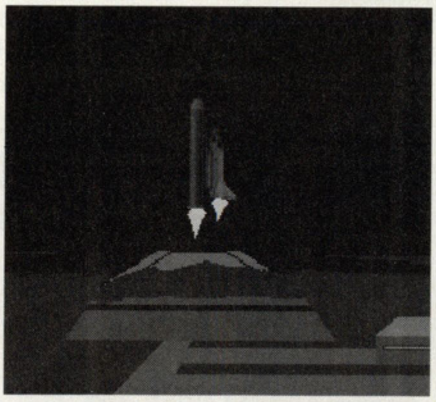
Classic cartoon comedy hits PD! This demo features a short digitised cartoon piece featuring Porky Pig. The image is backed by a rather risque sample from Porky himself. Gosh! Who would have thought it from the little chap!

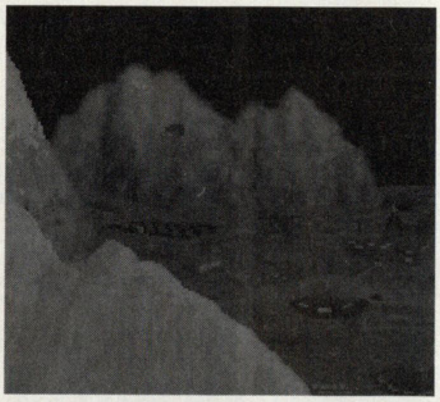


DISCOVERY AND HOLOCOST
17 BIT DISK 972

From the people that brought you the fabulous *Tron* animation disks, here are two more short clips in the same distinctive style. *Discovery* consists of a sequence showing the famous NASA shuttle blasting off and deploying its payload before then returning to Earth, all played to the strains of Peter Gabriel's Sledgehammer.

***Holocost* has a somewhat more oppressive atmosphere. The clip tells of a colony based on a distant moon which is the unfortunate victim of an asteroid collision. Heavy stuff – but nicely done!**





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2. Simpsons Demo
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4. Crusaders Do Genesis
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D077 Good Morning Vietnam. Good long sample.
D088 Silents Megademo. Very impressive.
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D160 Exodus Real 3D. Wicked pics.
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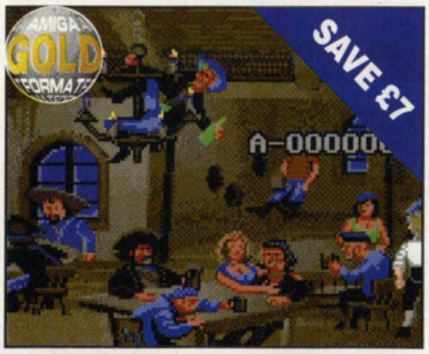
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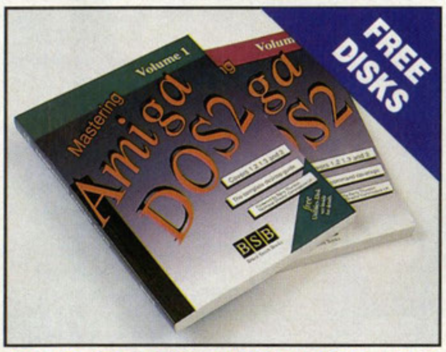
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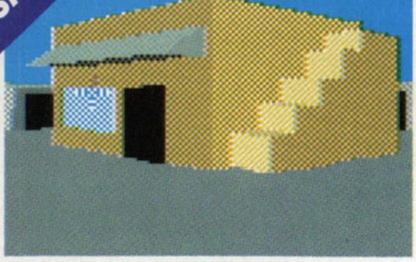
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3D CONSTRUCTION KIT

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If you've ever wanted to create your own 3D games but haven't had the programming know-how: if you've ever looked at the Freescape games *(Driller, Total Eclipse, Castle Master)* and turned green with envy: if you've simply wondered how it's all done, then this could be the answer.

Incentive's *3D Construction Kit* gives away all the secrets of their excellent Freescape games system and allows you to make your own games using it. Alternatively, you can just use it to create 3D environments, such as a walk-through model of your home.

A simple system allows you to place 3D objects on the screen and change their size, shape and location. You can set up different actions to happen when the object is 'activated' or shot, you can move between different areas of your 3D world and you can group objects to make complex shapes. For the full review of this excellent 3D game-design system turn to Page 129 of this issue.

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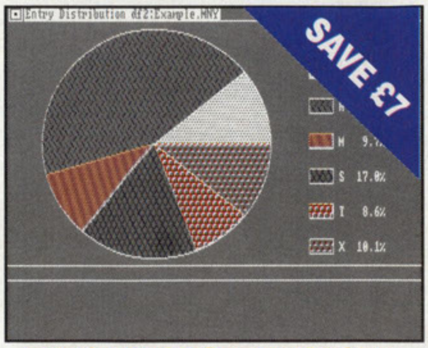
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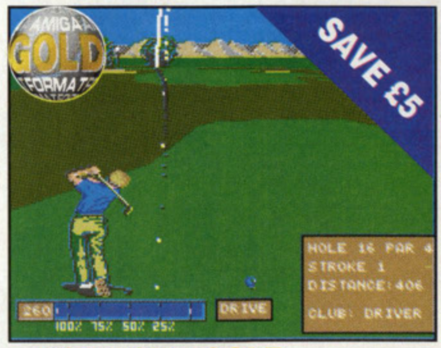
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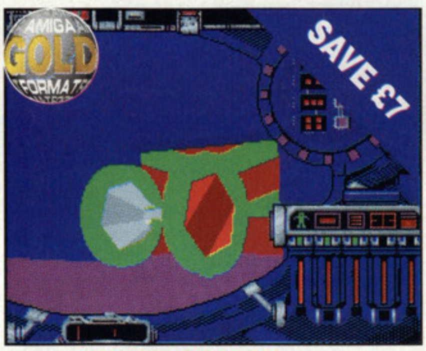
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This is not only a cracking 3D extravaganza that takes polygon adventures to new levels but is also a Format Gold Winner. A game that starts out hard and gets tougher.

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Cybercon III	£18.99	AM197



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Psygnosis' latest offering has you maniacally rescuing the dungaree-clad little lemms with a deathwish. There are 120 puzzling levels which will keep you 'Oh no-ing' all year.

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Work bench

Everybody needs a little inside information on the Amiga now and then – so read on and let your Amiga knowledge grow in the amiable company of **PAT McDONALD**.

PRINTER PLEASE

I own an A500 with Kickstart 1.3 and I am thinking of buying a good colour printer which is quite cheap and can do the following:

1) Print in colour as well as black-and-white from a word processor (could you recommend a good one of these too?)
2) So that it can print pictures from all resolutions.
3) Single sheet feed.
4) Take A3-sized sheets of paper.
5) Compatible with Workbench printer options.

Jason Monk, Dorking

Cheap printers are usually dot matrix 9 or 24-pin jobbies. Personally I prefer 9-pin printers – the graphics dumps usually look better, and the text is acceptable. 24-pin printers do quite excellent text but often disappoint on the graphics side.

Check out the Star LC10 or the Citizen Swift 9 – they're both good, but they don't take A3 paper. If you want an A3-sized printer, plus colour, plus graphics then it's not going to be cheap.

As for a cheap word processor which works on a 512K Amiga, look at Protext 4 from Arnor. This costs about £50 when bought through mail order, and is very fast, if difficult to get used to.

BLOWN UP

I have owned an A500 for about a year and I was really impressed with its abilities. Unfortunately it's just out of guarantee and the power pack has blown. I'm told that it cannot be fixed and that I have to buy a new one.

I have also been told that a Commodore one will set me back about £80! Other Amiga owners have the same problem – I certainly know a few.

Poor students like me cannot afford extended warranties so the shop will not replace it. Here are a few questions:

1) What are the best ranges of power packs and about how much do they cost?
2) I have heard of one that uses fuses – when it blows you just have to replace the fuse. Can you give me more information?
3) What the hell is Commodore actually going to do about this? Most computers have their power packs inside the case, and they last a lot longer than mine did. Should I try changing computers? Please advise.

Mike Choi, Hampstead

1) WTS do a reasonable power supply (0582 491949). So do

DPAINT ONION SKIN

PRIZE WINNER

Everyone's drooling over the onion-skin technique in *Disney's Animation Studio*. Why? You can achieve the same effect, with effort, using *DPaint III*.

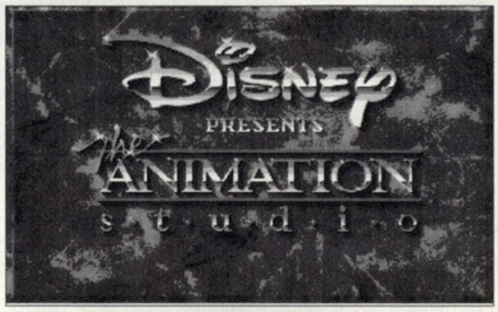
1 Load up *DPaint III*.
2 Choose the ink and paper colours – let's say black ink on white paper.
3 Wipe the screen if it's not already clean.
4 Draw the first frame of your animation in black on white only (just like Disney!).
5 Select the Anim menu and add a frame.
6 You are now on frame two. Call up the 'Effect' menu and select 'Stencil'.
7 Select white (background colour) as the colour to mask, and Make the stencil.
8 Choose a different colour – a light grey maybe.
9 Click on the Filled box icon.
10 Drag out a box to cover the whole drawing or the whole screen.
11 Let go of the mouse button. Your picture is now snow grey on white.
12 Turn off the stencil.
13 Go back to using black ink on the palette.
14 Draw in frame two over the grey image, making the changes to animate.
15 Call up the effect menu and select the Stencil option once again.
16 Clear any old masks and set the mask to black (the ink colour).
17 Click on the Filled box icon again and drag a box around the whole area of your drawing. This time, though, use the right mouse button so it fills with your background colour.
18 There you have it – your second onion skin, based on the first.

With a little ingenuity and patient work this method could be used to build up multiple frame images just like the Disney program, and the beauty of it is all the colours used for the skins can be used again to colour the pictures.

I have also used this method for rough sketching which I then ink in more solidly. Erasing the rough from behind the view is easy – so you see *DeluxePaint* still rules!

David Green, Maltby

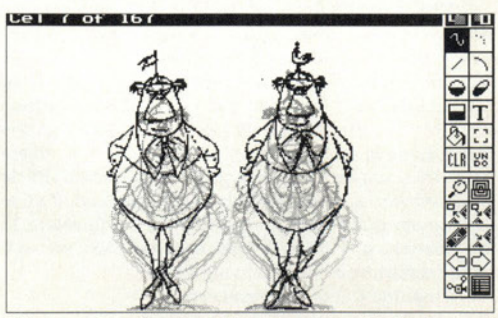
And there you have it – old animation techniques brought bang up to date. A £50 mail-order voucher is mailing its way to you now.



This is the one that's been making alll the waves! Disney's *The Animation Studio* includes a number of excellent 'real' animation features, including...



...the much-praised 'Onion Skin' effect. This allows you to draw a new frame of an animation while still seeing where the previous ones are.



It's based on the traditional cartoon technique of drawing on thin tracing paper, it's very effective, and it is now possible in *Deluxe Paint*.

other companies – have a good read through your copy of AF.
2) Sorry, I am afraid I haven't heard of anything like that. Have any other readers?
3) Commodore actually have upgraded the A500 power pack, in terms of output and weight (later ones are much lighter). If it was built in, imagine your irritation at having to send the whole lot back to be repaired, rather than just getting a new power pack. If it really annoys you, then consider upgrading to an A2000 or A1500 – this was meant to be expanded as the A500 was not.

TITLING BLANK

Am I doing something terribly wrong? Inspired by Andy Storer's enthusiastic review of Eschalon's *Title Page* software I shelled out plenty of money and hacked away for days on end.

Finally everything works but the final pictures for recording on video do not reach the bottom of the screen. The bottom sixth or so of each picture is chopped off and looks decidedly odd. Help.

Mike Wade, Holmfirth

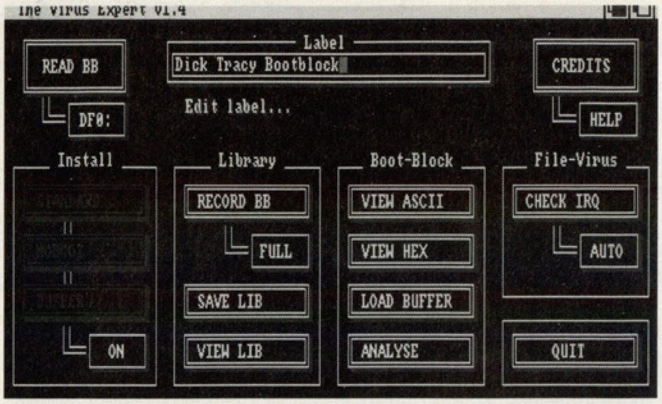
Hmm. You didn't give me many details to go on, and our review copy has winged its way back to the software house. There are two possibilities that I can think of:

1) Your software is not running to the PAL video standard. Some video software is written to work with the NTSC standard, which has less horizontal lines than a PAL screen – hence a dark area at the bottom.
2) You are using a Commodore genlock in an A2000/A1500. This genlock is notorious for giving an incorrect output. Some very good software like Broadcast Titler *can be made to give allowances for this, but* Title Page *doesn't.*

DAMAGE LIMITATION

If you own a second disk drive as well as a copy of *Virus Expert* then I know of a great way that you can save all your games from being trashed by bootblock viruses.

Insert the game disk in the drive df1: and then load up *Virus Expert* in df0:. While *Virus Expert* is booting up you'll get an error message saying df1: is unreadable. Click on cancel until *Virus Expert* has loaded.



DAMAGE LIMITATION: *Virus Expert* is one of the best programs for copying bootblocks – if a virus overwrites a bootblock, you can put it back on the disk. Anyone know of other programs that can do this?

Get the bootblock from the games disk and save it onto a different floppy. If that game's bootblock is overwritten by a virus, simply use *Virus Expert* to put the correct bootblock back onto the disk. This doesn't work with a single drive, but it might with other virus killers.

Chris Evans, Newbury

That's really useful – does anybody else use this technique on a different virus killer?

MORE MIDI

After reading CJ Knight's letter in *AF21* regarding his problem with a MIDI keyboard and his Amiga, I felt inclined to offer some advice and experience both to CJ Knight and to other MIDI musicians.

The problem sounds suspiciously like a 5-pin DIN audio cable being used, rather than a genuine MIDI cable – MIDI requires all pin connections to go to exactly the same connections (pin 1 to pin 1, 2 to 2, and so on). Audio cables often swap the wires going to pins 4 and 5. No damage can occur, as MIDI ports are optically isolated to prevent feedback or surges – it just won't work.

Changing the baud rate is not going to work, because every MIDI package bypasses the AmigaDOS serial settings and uses its own custom driver. MIDI works at 31.25 KHz by the way.

Finally, for people who find the Amiga flickery interlace modes irritating, try wearing a dark pair of sunglasses. This polarises the light waves to give the impression of a rock-steady picture.

Paul Fitzgibbon

I have also been reliably informed that the keyboard in question (Yamaha PSR 48) does not actually produce any sound at all – it's merely a keyboard to turn musical performance into MIDI data. So it's not really surprising that it didn't produce any noise. But your tip's still quite valid.

LESS FLICKER

Having been advised by my optician that squints were now out of fashion, I decided that because I can't afford a flicker fixer and a multisync monitor, it was time to forget using *Protext* in interlace mode. But I have discovered a solution to this problem.

For a tenner, a screen filter

AUTOBOOTING BASIC 1

I've had my A500 for four months. Apart from playing games and drawing the usual pictures on *DPaint II* I haven't achieved much in the way of programming.

One thing that I have managed to do is to write a program, by using Amiga Basic, to keep up to date result tables for the Heineken Ice Hockey Leagues (keen ice-hockey fan that I am) and to print the new table. It works all right but I have to load Workbench, then load Amiga Basic from a separate disk, then load my file. I have tried and tried to make a stand-alone disk but all to no avail.

Please could you point me in the right direction to enable me to use the program from one disk (I'm just being lazy I guess) upon switching the machine on.

J M Prout, Basingstoke

This is clearly a far more widespread problem than I realised when I answered Craig P McCormick's letter "You're stiffed". He was very vague about what he wanted exactly – a compiled version of a Basic program which autobooted. Here goes.

There is a compiler for Amiga Basic. It's called A/C Basic, and is available on the public domain – Fred Fish disk 347 to be exact. (Thank you Simon Marsden, Peterborough). The next letter covers autobooting Basic programs.

AUTOBOOTING BASIC 2

First of all duplicate your Workbench disk and make some space on this copy by moving Preferences and Utilities into the trashcan and selecting 'Empty Trash' from the disk menu. Open the RAM disk and move the window to the top right of the screen. Insert your Extras disk and open it (double click on it). Make sure you can see both the RAM disk window and the Extras window by moving the Extras window to the bottom left of the screen.

Now drag the Amiga Basic icon into the RAM disk window. Do the same for your Amiga Basic program which you want to autoboot. Now close the Extras window and open the Workbench window again. Drag the Amiga Basic icon and the Amiga Basic program icon into the Workbench window (make sure that the icons don't lie on top of each other as they may disappear into drawers). Check that your Amiga Basic program works by double clicking on its icon. If all is well select quit from one of the menus and return to Workbench. If it doesn't load and run then you will need to start from the beginning again.

Enter the CLI or Shell and type:-

```
delete s/startup-sequence
ed s/startup-sequence
```

The computer should tell you that it's creating a new file or something of that sort. When the screen clears type:-

```
:AmigaBasic youramigabasicprogramfilename
```

Press ESC, then X and finally return to save the new startup-sequence. When the drive stops reset your computer to auto the Amiga Basic program.

Note that you can still edit the program as normal. To return to Workbench from the autobooting disk select Stop then Quit from the menu. Now type:-

```
LoadWB
Endcli
```

You will now find yourself staring at the Workbench screen.

David Hilditch, Livingston

For those readers who only have a mere 512K of memory they may find that they need to copy AmigaBasic onto a disk, and then copy the Basic program onto the disk – large Basic programs will be far too large to try and copy.

removed the flickering effect of text in interlace mode in *Protext*. Remarkably it did a pretty good job on interlace text in *Professional Page* as well. Admittedly it's not so effective with graphics, but for editing large text screens using a word processor it's pretty good.

MS Bhail, Hounslow

Screen filters do help a lot when working with interlace mode. Of course they are not as good as a flicker fixer, but for the price they do cut down on interlace flicker.

NON-STANDARD

After hearing my Enigma CD for the fourth time I got bored and decided to dismember my A500. Lo and behold a fatter Agnus. Looking at back issues of *AF*, I found the conversion for 1MB of chip RAM. After doing the conversion, the moment of truth...

Power on, 1MB of chip RAM! No fast RAM, which was odd – I had a 1.3 MB RAM expansion from Ashcom, giving me a total of 1.8 MB of RAM. After three beers we couldn't think of a solution so the conversion was reversed and now my fast RAM is back. I would rather like to have 1MB of chip RAM, any ideas?

Daniel "I want my money back" Cockerill, Great Yarmouth

Oh dear. The Ashcom 1.8 MB expansion will only give you 1MB of chip RAM – the rest is lost. The only expansion with a chip memory option is the ICD AdRAM.

What you can do is remove the chips from the memory expansion that are not being used, and plug them into a memory expansion that sits on the left-hand side of the Amiga.

The only trouble is, the chips don't plug into a Cortex (the best large memory expansion for the A500) or many of the more expansive hard drives.

But they will fit into certain hard drives, like the A590 or the SupraDrive 500XP. Consider buying one of these – you may find it will change the way you use your computer forever.

NO LIMITS

PRIZE WINNER

I have noticed many people complaining (justifiably) about the 10-inch restriction in the original HP LaserJet Preferences printer driver. There are many ways to solve this – here are two:

Patch the original driver. This involves changing the bytes at sector 10 offset 15E from E5 80 D0 81 to read E7 80 90 81. This isn't that tricky to do with a file editor such as Newzap on a COPY of the HP LaserJet file.

This will give a 14-inch page length, although the driver imposes its own half-inch margin at the top of the page. This allows full A4 printouts from the likes of *Professional Page*, *Pagestream* and other software.

Get a new driver. On JAM disk two (JAM 0895 74449) there are new drivers for both LaserJet and DeskJet printers written by Svante Gellerstam. As well as providing increased speed they use Preference page-length settings to determine how long a page image is. The disk costs just £2.

With this driver I have found that printing from AmigaVision or attempting to print a rescaled page from *Professional Page* will cause a guru. it is for this reason that I keep both the patched driver and the updated driver in devs/printers and select the appropriate one for the job.

Ian Moran, Belfast

You wonderful person! Have a £50 mail-order voucher.

KINDER KINDWORDS

Like Trevor McAvoy of Worcester, *KindWords* and my Star LC200 also will not print out the same unwanted characters as he described in his letter in *Amiga Format* 22. This puzzled me for some while before finally cracking it.

The solution is simple – you need to change the printer type using the Preferences program, and save the changes to the *KindWords* disk. Although the *KindWords* program disk does not actually contain the tool, the Superfonts disk does.

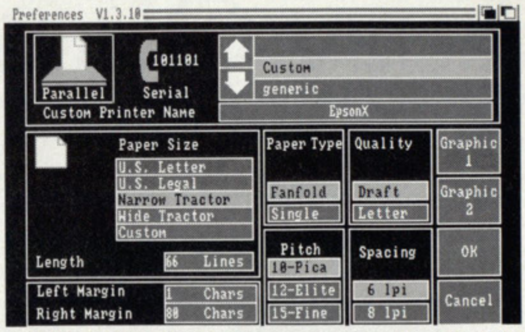
Changing the printer type is easy. Load the *KindsWords* program disk. When the Workbench has finished loading, the KindWords icon will be displayed at the top right. Take out the *KindWords* disk and put in the Superfonts disk. Double click on the Superfonts icon, and again on the Preferences icon.

The Preferences screen will be displayed. Select Choose Printer and try the different options out. My system was originally set up for the CBM MPS1000, but after trying the various Epson variants, I found that the EpsonX option worked perfectly well, and I no longer have the ghost printing on my letters.

In a similar manner, the paper width, length, type (fanfold or single sheet) and print quality (draft or letter) can also be specified as the system default from the Preferences tool. Don't forget to click on Save to save the setting onto the *KindWords* disk.

If you have two disk drives then you will find that it's even easier, because you don't have to swap disks – make sure that *KindWords* is in DF0: (the floppy drive that the system loads a disk from) and the Superfonts disk is any other drive.

Tom Burton, Essex



KINDER KINDWORDS: Many programs do not print properly because the correct printer driver has not been selected with the Preferences tool.

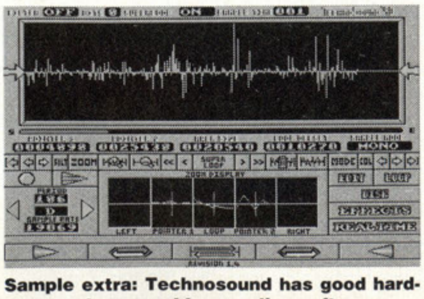
Thanks for explaining how Trevor can sort out his problems, and indeed thank you to the many readers who wrote in with solutions – none were as straightforward as his though. It's a very common problem judging by the response.

If you have a program that won't work with a printer unless you start Workbench first, then try the above tip with a couple of changes. Where it says to use the KindWords disk, use the program disk (that is, switch on your machine and insert it). When you should swap disks and insert the Superfonts disk, put the Workbench disk in and double click on the Workbench icon, then the Preferences icon and so on.

If you have software which doesn't print out properly from a hard disk, use the copy of Preferences on the hard disk to change the printer driver. EpsonX is probably the most compatible driver, but don't be afraid to experiment with all the drivers that you can lay your hands on.

SAMPLE EXTRA

I have recently been looking for a sound sampler to buy. I am fairly proficient in the technical aspects of sampling, so I don't need a sampler that is particularly beginner-friendly. I had been intending to buy the Datel Pro Sampler Studio 2, but when Maff Evans didn't look at it for his roundup of samplers in *AF*22, I started to wonder if there was possibly something wrong with it. Maff also looked at the Mini Sampler but I think he must have got the prices mixed up as Pro Sampler Studio 2 is £69.99 and I think that it looks much better.


Sample extra: Technosound has good hardware and reasonable sampling software

I have £70 to spend and would like a stereo sampler that has good sound editing features. Should I get Pro Sampler 2 or could you recommend another one. I will probably be using Med 3.00 to play the samples, just in case any of the samplers have compatibility problems.

Mike Faraday, Fleet

Maff didn't review that one because Datel sent us the Mini Sampler instead. They sent everything else though – the manual, the box and so on, but they just didn't want to send us a Pro Sampler Studio 2 for review. That's why Maff got the price wrong. The Mini Sampler costs £24.99. Probably the best sampler to buy in your price range is (according to Maff) Technosound. Although the software isn't amazing, you'll get reasonable results – and later on you buy the Audiomaster III sampling software, you'll have a potent combination indeed.

Workbench

Easy Questions!

A niggly problem is driving you up the wall: but you know it's something simple and you're afraid to ask. Don't be! Send it to our special beginners' bit...

SERIAL LINK

I am interested in linking the Amiga to a C64 via the serial port of both machines. I understand that it is possible, as the subject has been mentioned in both *AF* and *AmigaDOS Inside & Out* (Abacus book) but I have never come across a suitable connecting lead.

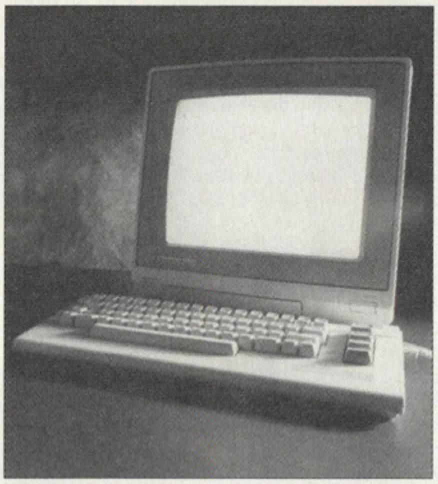
I have the pinouts for both computers (which I enclose). I have also successfully linked two Amigas when using NComm, and found that creating a Shell on the other Amiga using the following command to be very useful for disk management:

```
NEWSHELL >AUX:
```

I wish to be able to utilise this concept with my trusty C64 as the terminal. Writing the software on the C64 shouldn't be too difficult in Basic but I have found difficulty in constructing a suitable lead for the job.

N Stratford, Swindon

The C64 does not have a true RS232 port. The C64 serial port is not compatible with RS232. Having said that, a few years ago some companies made adaptor boxes which plugged into the serial port and produced RS232 compatible data on a standard 25-pin DIN – so all you would need is a standard null modem cable, and one of these adaptors/interfaces.



SERIAL LINK: The C64 is infamous for it's incompatible serial port. Communication with an Amiga through the RS232 connector needs an extra box.

They're not easy to track down though – do some detective work: phone up local computer shops for old stock, check out classified advertisements and try some C64 peripheral manufacturers like Datel (0782 273815) or Evesham Micros (0386 765500).

MINOR DIFFERENCES

I am getting fairly frustrated with my Amstrad CPC6128, this is due to the fact that you cannot get much quality software for it. So I am thinking of buying an Amiga. But the only problem is, I do not know which one to buy. Could you please tell me the differences between the A500, A1500, A2000 and A3000.

Is it just as easy to get software for the latter three as the A500, and is there a good selection to choose from? And is it worth spending an extra £500 for an A1500?

Nick Watkins, Feltwell

The A500 is a nice solid, all-in-one computer. The keyboard is built in, and most peripherals have to be plugged into the back, side or underneath. Some things can go on the inside but these are usually non-standard in some respect or other.

The A1500 is an A2000 with a different sticker on it. The £500 extra you mention does include a colour monitor, and the A1500 has two floppy drives as standard (this is a Very Good Thing when using an Amiga). The keyboard is a separate part, joysticks and mice plug into the front for easier access.

The A2000/A1500 has a lot of room for expansion on the inside. You can internally fit hard disks, extra memory, extremely fast accelerator cards, 24-bit graphics cards and flicker fixers. Although you can fit most of these to an A500, the A2000/A1500 versions are usually cheaper, because they do not need a separate power supply or case.

The A3000 is a bit of a beast. It has a much faster processor as standard, a flicker fixer, it can take some amazing peripherals (once they've been invented) and costs about £3000. It uses Workbench 2.0, which is a much hailed but little seen update to the Amiga's operating system.

As for software, by and large it's pretty standard for A500 and A2000/A1500 users. If it needs 1MB of memory and you have 1MB of memory, usually it works. The exceptions were usually written too long ago to be compatible – the more recent the software, the better the chances that it will work. A fair proportion of PD software doesn't work on unexpanded A2000/A1500, because PD programmers usually have A500s.

The A3000 is the oddball, because it's too new for many programmers to have got to grips with it: but the compatibility issue is gradually resolving itself.

MR MISERY

I am a 25-year-old-married man whose only joy in life is my Amiga. Recently I turned on my baby (that's the computer, not the wife) and what happened? Naff all, that's what. I got the usual V1.3 but when I tried to load anything the drive drove, the light lit, and the screen gave me the Vs (as in the V1.3 screen).

I thought it might be a dirty drive, so I cleaned it: nothing happened. I checked the connections and there was still nothing. After a lot of trying I got my Workbench disk to load, and noticed that the memory meter read 864960, not the usual 865056 (yes I have a 1MB machine).

I turned off the expansion, and it went down to 427248. Do I take my baby back to the doctors or just the expansion? One more question – on the main board inside the computer I noticed a series of gaps for memory chips. If I buy these chips and fit them will I get a 1.5 MB machine or not?

Paul Mayers, Southport

Hmm. A little piece of memory is missing – possibly it's occupied by a computer virus program. These horrible little nasties tend to copy themselves over onto other disks. So if you happen to have come across an infected disk, your entire collection might well have decided to go up the spout.

There is a solution though. First, get a decent virus killer – every Amiga owner should have at least one of these. The latest and best that I've seen is Master Virus Killer 2.0. This is available from various Public Domain libraries and will set you back two or three quid. Assuming that you leave your computer off for a few minutes and you can then get disks to load (ones that are not infected) you should be able to disinfect most of your disks.

To avoid getting a virus in the first place, always check any new disk with a virus-killer program. If possible, write protect your disks – move the tab in the corner so that you can see through it. No virus can copy itself onto a disk protected like that.

If it's not a virus (but it sounds very much like one to me) then your computer may need to be repaired. It's not your memory expansion, from your letter it sounds fine.

As for the extra memory – forget it. Putting in extra chips there will occupy the same memory as your expansion. That is, if you didn't have an expansion then it would work. As you've already gone to the expense of buying the expansion, there's no point.

SNAPPY QUESTIONS

I will soon be going to the USA for my holiday. Will I be able to buy any software over there for my A500? When will A500 owners be able to upgrade to Workbench 2.0 and will there be any software incompatibility problems? When will the Commodore CD drive be available for the A500 and will it allow all of the CDTV software to run on a normal Amiga?

Mark Thomson, Falkirk

Yes you will be able to buy software that will work, but it won't use the whole screen. Yes

there will be incompatibility programs when upgrading to Workbench 2.0 – a lot of software will also have to be updated to use it properly. Commodore are keeping the details for the A690 (the CD-ROM drive) under wraps, but off the top of my head it looks as though your A500 will need some modification to run all CDTV laserware.

SHORTEST

I really want to know what a Bridgeboard is. Will it work with some PC hardware?

E H, Somewhere

A Bridgeboard is a card that fits inside the A2000/A1500 type of computers. Usually it comes with a 5.25-inch drive, and provides a very high level of PC compatibility – and yes, it does allow you to plug in PC cards on the inside of the computer.

DUMB SECOND DRIVE

I am having an unusual problem with my 1MB Kickstart 1.3 A500. It's got a few extras, that is a Marconi trackerball, a Naksha mouse and an Evesham Micro's external floppy disk drive. The problem lies with the A500 communicating with the extra drive.

If I load a multi-disk game that doesn't use Workbench (it bypasses the operating system) then the external drive works fine. I'm talking about *F29*, *Obitus* and *Elvira*. The computer will read disks in either drive quite happily.

If I use *Harpoon*, *'Nam*, *Photon Paint* or even Workbench the external drive refuses to work until the computer has been turned on for a while. I have to play a couple of games of *M1 Tank Platoon* before the drive will work.

I have returned the drive to where I bought it. It was tested on a brand-new machine (straight out of the box) and it worked perfectly with everything. Here are some suggestions I have received from various people:

"You need all Commodore equipment or else things will clash".

"The connector on your computer is probably damaged".

"You're Gary chip is on the way out". Wouldn't this affect the internal drive too?

Somehow I don't think any of these are quite near the mark. I do have one suggestion – Kickstart has bugs in it the size of elephants, could this be one of them? I don't want to replace something and then find that the problem lies somewhere else.

Michael Harvey, Southwold

Spooky. I honestly don't know for sure, but it could indeed be that some of the internals of your Amiga are on their way out. Intermittent faults are the hardest to diagnose – have any other readers had a similar experience?

HARD, NOT FLOPPY

I have an expanded A500 with Kickstart 1.2. I am thinking of buying a hard drive (probably an A590) and I am a bit confused as I've been told that this will not autoboot with my version of Kickstart. What does this mean?

Will I have to boot from a floppy, or can I improve my Kickstart – if so how? Would I have to buy a better power pack or will my present one be able to handle the addition of a hard disk. Any thoughts or suggestions would be most welcome.

Also, is it possible to include the *ZeroVirus* program in the startup-sequence so that it automatically checks any disks that are inserted? If so, how?

Paul Bridgens, Chippenham

Kickstart is a set of programs that lives on a chip inside the Amiga that gives a standard way of using the funky bits like graphics and sound. Over the years it's been tweaked and had bits added. Version 1.2 was not designed to take advantage of a hard disk.

It will not notice a hard disk, so you have to boot from a floppy, which tells the machine how to communicate with the hard disk.

Kickstart 1.3 does let hard disks autoboot (although if you leave a floppy in the disk drive then it will boot from that instead). Upgrading the Kickstart is a very simple task to do if you're used to electronics, and not too bad if you're a novice.

You have to get the new Kickstart chip (it costs between £30 and £40) and unscrew your Amiga. Take out the keyboard (the purple wire usually goes on the right-hand side – check it before you take it out), remove the metal shield, and zero in on the left-hand side of the board. The Kickstart chip is on the right-hand side of the 68000 chip – this is over on the left, and is the biggest chip on the board.

Make a note of the notch on the Kickstart chip – this is towards the bottom end. The notch on the new chip has to match up. Using either a flat-bladed screwdriver or a proper chip extractor, gently lever the old chip out, prising the ends alternately.

Examine the new chip to make sure that none of the pins are bent out of true (if they are you'll need to bend them back) and gently push it into the socket, making sure that all of the pins have gone into their holes.

Fit the shield, plug the keyboard back in the right way, screw it back together and when you turn on your machine it will display a 1.3 message rather than a 1.2 message. And it will autoboot hard drives.

The A590 comes with its own power pack as standard – so do many other hard drives, which means less wear and tear on the A500s power supply. Check this before you buy.

Assuming you have copied ZeroVirus onto a copy of your Workbench disk (you'll have to get rid of some of the stuff on Workbench first) double click on the Shell or CLI icon and type:

```
ed s/startup-sequence
```

Go to the bottom of the startup-sequence by pressing the down cursor key. At the bottom of the existing startup-sequence, add this bit of text:-

```
ZeroVirus/ZeroVirus
```

Press Esc, then X, then return, and when you reboot ZeroVirus should start running.

STILL MORE MIDI

I have got a Yamaha PSR48 as well as an A500. I am very interested in computer music. So I have saved up about £20 in my money box to buy myself a MIDI system.

It might sound silly, but I'd like more information on what MIDI is for. Could you suggest some good gadgets to get? Can you suggest some good flight sims for my dad? He's mad on them.

Daniel Howells, Darlington

MIDI stands for Musical Instrument Digital Interface. Musical instruments can make noises in two ways – you can either play them, or work out the songs on your Amiga first, and then pump the numbers down into the instrument, which then plays the music.

MIDI is really a way of wiring a plug, plus a few other bits. These plugs can take cables to transfer musical information in a digital form – digital means that computers can understand and manipulate the information, because it's a set of numbers.

There's a lot more to learn about MIDI. Rather than buy a Midi Interface with your £20, I recommend that you get a public domain program called MED. This will let you play around with music on your Amiga (it uses Amiga sounds) but also let's you put data out through a MIDI interface down to a MIDI musical instrument. With the rest of your money, you might consider buying a book on the subject – although I've yet to see a really good one, to be honest.

Flight sims: check out* F19 Stealth Fighter *by MicroProse (very playable),* F16 Combat Pilot *from Digital Integration (tough but realistic),* FA-18 Interceptor *by Electronic Arts (Excellent flying feel).



STILL MORE MIDI: *FA-18 Interceptor* was written years ago, but it still retains the edge in terms of enjoyment and fun. A pity though that a second mission disk was never released for it.

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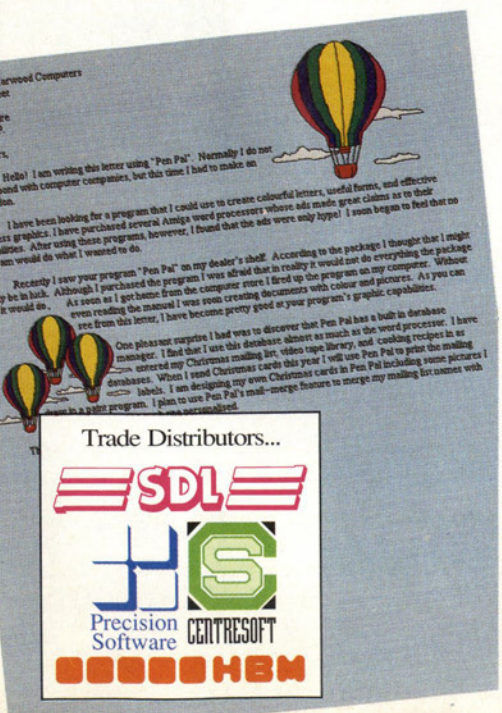
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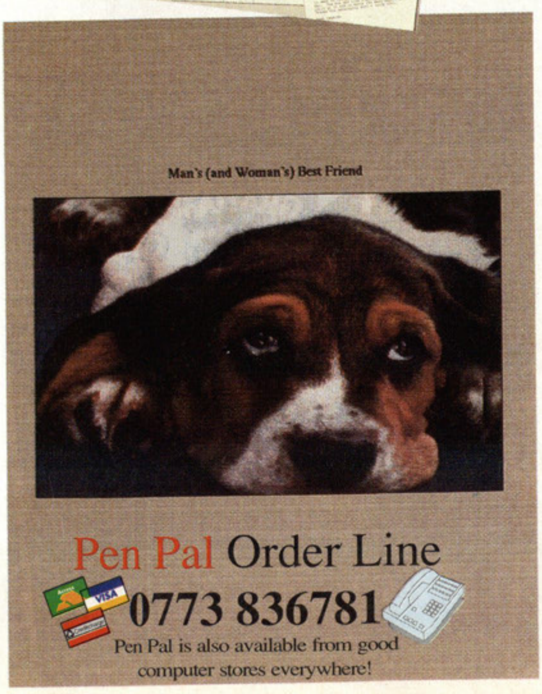
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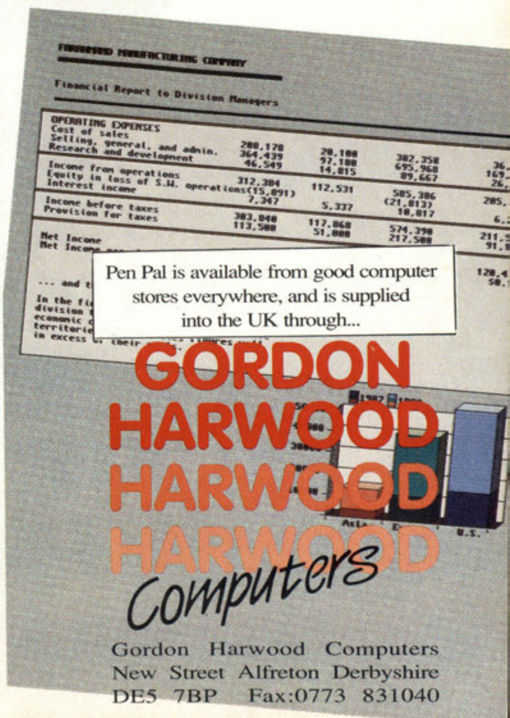
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Taking the First Steps

You asked for info on Shell and that's what you've got! **MARK SMIDDY** sorts out your printer control problems in the essential guide for beginners.

Welcome back everyone. Judging from the feedback to the helpline many of you are becoming black belts in the art of Workbench and starting to experiment more with your machine. This is good news, but it also means you want to know more. Printers are still causing all sorts of problems, so this part includes some more guidelines for printer owners.

Those of you who haven't got a printer yet need not worry, there is something here for everyone, including some guidance in use of the AmigaDOS interface. This is not a full tutorial on AmigaDOS, that comes later, but these instructions are necessary to overcome some of the more irksome printer problems.

What you have missed:

1: A general overview of Workbench, backing up.
2: Introduction to printers.
3: Controlling icons: making an auto drawer.
4: Snapshot; how to use Info.
5: Printer preferences in detail: printer compatibility table.
6: Getting extra fonts: using IconEd.

LESSON 22: ADDING A NEW AMIGADOS COMMAND

Letters to the helpline over the last few months have included a lot of printer queries. Most of you have managed to get standard applications like Workbench and *DPaint* printing to your satisfaction – but some non-standard (usually public domain) disks are causing a few difficulties.

These problems are understandable, and not always easy to get round, and the best cures require knowledge of the Shell or the CLI. These instructions will, therefore, be general hints to get you going. Our hallowed editor is investigating the possibility of a complete feature dedicated to the whole subject of printers – so if you want more, just write and let him know!

Printers are controlled by some very clever software, which is what makes them appear so complex. Once you have configured a Workbench disk, printing directly from that is usually quite simple. Problems start to crop up when you want to print a file from another disk: especially if you have to boot from it first. So far, this series has only addressed the major sticking point with Workbench 1.3, the printer driver, but there is more to it than that.

For now, we'll use a bit of Shell trickery to help you get started printing files from other disks. We'll also make two often used commands more easily available. Two methods are outlined here: use whichever you feel most comfortable with. If you are still tied down with Workbench 1.2, this will not apply to you because you do not have a Shell. Don't despair! Just skip to the third method, which can be used from any version.

Remember throughout this lesson that after you have typed a line into the CLI or the Shell, you should then press the Return key to enter it into the computer.

Method One – using ED

1: Open (double-click) the Shell icon.
2: At the prompt (1.SYS>) type the following:

ED S:Shell-startup

3: You have just told AmigaDOS to edit a command file – a script – which controls the behaviour of your Shell. This is a complex-looking file, so for now just press the down cursor-key until the block gets to the end of the file. Now enter the following:

RESIDENT C:DIR
RESIDENT C:COPY
ALIAS PRINT COPY [] TO PRT:

4: Now press the key marked ESC. Note how the cursor block jumps to the '*' at the bottom of the screen. Press X and Return and ED will save the modifications and exit. You may have to move the write-protect tab on your Workbench disk to do this.
5: That completes the change – you only have to do this once. Now close the Shell using the ENDCLI command. (See Diagram 1.)

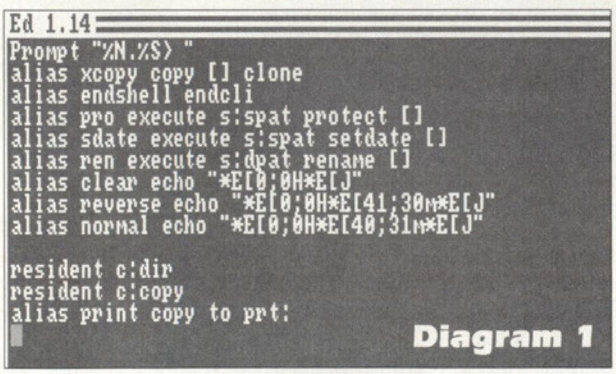


Diagram 1

Method Two – using redirection

1: This method is the fastest but it is prone to error.
2: At the Shell prompt (1.SYS>) type the following exactly. There are three complete lines, each starting with the word ECHO – publishing constraints can wrap the lines so watch out for this. This method writes directly to the file. If you make a mistake, however slight, use ED as described above to fix it. (See Diagram 2.)

3: Finally close the Shell using the ENDCLI command.

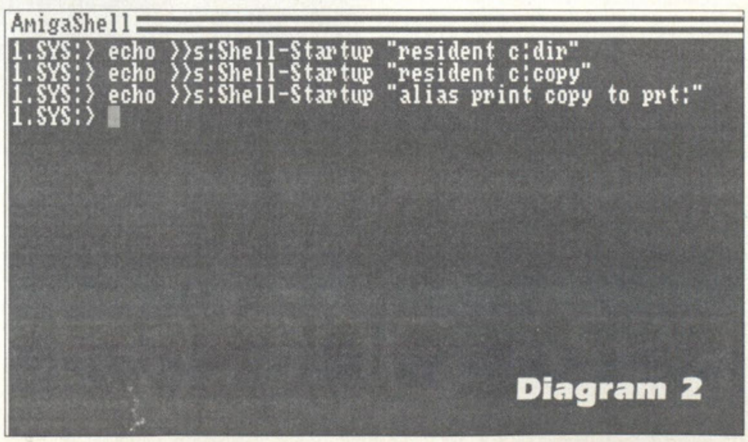


Diagram 2

Method Three – using ED on Workbench 1.2.

Continued overleaf

This method will work on all versions of Workbench, but, is not recommended for later versions. These instructions are stripped down, but if you need more help with ED refer to Method One above.

1: Open the CLI icon.

2: At the prompt (1>) type:

ED S:CLI-startup

3: Insert the following lines at the end of the existing file:
(See Diagram 3)

```
Ed 1.14
prompt "%N> "

makedir ram:c
copy c:cd ram:c
copy c:dir ram:c
copy c:copy ram:c
path ram:c add
```

Diagram 3

4: Now press ESC, X and then Return to make ED save the modifications and exit. You may have to move the write-protect tab on your Workbench disk to do this. Now close the CLI with the command:

ENDCLI

LESSON 23: USING PRINT FROM WORKBENCH DISKS

Whichever method you used, your Shell has just received a new command – a new AmigaDOS command, in effect – PRINT, which will allow you to print any plain text file. Plain means text without extra printing codes – these will be the majority.

The text viewer PPMore is sometimes used to view packed text files – PRINT will not work with those, unless you unpack them first with Power Packer. (Power Packer is a widely available Shareware utility – though Version 3 is commercial – which you should get if you use a lot of PD software.) As a rule, if the file uses MORE (look at the icon's DEFAULT TOOL) you can use PRINT on it.

1: Open the Shell (CLI for 1.2 Workbench). This will take slightly longer than usual because new commands are being added.

2: Now pop the disk you want to print from into the internal drive. Open it from the Workbench and look for the icon you want to print. It could be called 'READ ME 1st', 'Readme.doc' or something similar. For this example, let's assume you want to print a file called READ ME and it is stored in the DOCS drawer: drawers cause another common problem.

3: Now enter this:

CD DF0:

That makes sure AmigaDOS knows you have changed disk.

4: Now we need to check which drawer we want. (If the file you want to print is in the disk's first window, you can skip this.) Enter the following – AmigaDOS' response is shown in italics – but remember, every disk is different: (See Diagram 4.)

```
AmigaShell
1.SYS:> cd df0:
1.SYS:> dir opt d
      c (dir)                docs (dir)
      source (dir)           s (dir)
1.SYS:>
```

Diagram 4

5: You can see there are four entries here, but only two had icons on the Workbench display: DOCS and SOURCE – and where are all those other icons? This is quite normal. Used in this way the DIR command only lists directories (drawers on Workbench) and items only appear if they have an icon associated with them. The directory we are interested in is DOCS, so the following command will enter that directory.

CD DOCS

6: Now we'll use DIR again to discover what is in this directory. From the Workbench, this fictional disk only displays one file – READ ME. But what else is in there? (See Diagram 5.)

```
AmigaShell
1.SYS:> cd df0:
1.Empty:> dir opt d
      c (dir)                docs (dir)
      source (dir)           s (dir)
1.Empty:> dir
      Programmer Notes       READ ME
      READ ME.2              READ ME.info
      .info
1.Empty:>
```

Diagram 5

7: It is quite common for extra files to get stuck willy-nilly on PD disks like this and they are often worth investigation. The file we are interested in is READ ME. As a matter of interest, any files marked something.info are icons – the pictures displayed by Workbench. The blank .info is a private Workbench file.

8: Finally, we can print the file. If you are using Workbench 1.3 and have made the modification outlined above, you could enter the following:

PRINT "read me"

The alternative method, which you must use if you are using Workbench 1.2, is:

COPY "read me" PRT:

9: The preceding steps will soon become second nature: in fact, once you become well-versed with AmigaDOS you will see there are many short cuts. For instance, you could have popped the disk in drive 0 and entered for Workbench 1.3:

PRINT "df0:docs/read me"

or, for all versions:

COPY "df0:docs/read me" PRT:

LESSON 24: PRINTER VICE

Your printer is known to the Amiga as a 'device'. In order to use it therefore, you need the software to control it – this is called a 'device driver'. The printer's device driver in turn uses some other files which tell it: what type of printer it is; where to find it; and how to control it.

With the exception of the control file (the printer driver) all these are already present on the Workbench. This is not the case with all disks, which is why you have to use AmigaDOS to print some text files.

Many of you are still naturally fearful of AmigaDOS and prefer to use utilities such as SID, and several readers have written in wanting to print from PPMore. Both these are capable of printing provided that the boot disk is correctly set up.

This problem occurs frequently, sometimes because there is insufficient room on the disk for the required files or, more commonly in the case of PD compilations, because someone was too lazy to check.

The following files are directly involved in controlling your printer:

printer.device
parallel.device*

system-configuration
[a specific printer driver]

* serial.device this is used for serial printers

To add complexity to confusion, all of these must be in the correct directories and the printer driver named in system-configuration must be present too! It is possible to write a program to check if a boot disk is capable of supporting a printer, but it is much simpler to use AmigaDOS: it is not possible from the Workbench.

However, before even attempting to make the disk suitable for use with a printer, you must first ensure there is enough room. In the worst case, if all the files and directories are missing, you need at least 92 blocks free. You can discover this by inserting the disk, clicking its icon, and selecting 'info' from the Workbench menu. Even if there are less than 92 blocks, you may still be able to use the disk, but things start getting a little tight.

Assuming there is enough space available, proceed as follows:

1: Workbench 1.3 owners should open the Shell and enter:

RESIDENT C:MAKEDIR

Workbench 1.2 users should use the following instead. This assumes you have made the modification to the CLI-Startup outlined above. If not, do that first of all.

COPY C:MAKEDIR RAM:C

2: Next, you need to make two new directories. These may already be present on the target disk (the 'target' is the disk you want to change so that you can print from it), but this just creates a harmless error message saying 'Nnnn already exists'. 'Nnnn' is the name of the directory. Put the target disk in drive 0 and enter:

MAKEDIR DF0:DEVS
MAKEDIR DF0:DEVS/PRINTERS

3: Now you'll need to check which printer driver you have installed. You could just use Preferences, but there is a faster way. Put your Workbench disk in any drive and type the following (AmigaDOS' output is shown in italics): (See Diagram 6.)

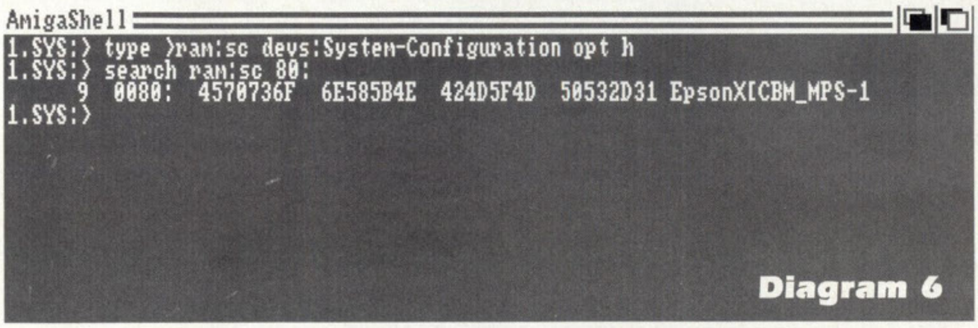


Diagram 6

4: On the left of the display is the name of the printer driver set in preferences - long names are truncated when shown like this, but it's OK. Make a note of the name, you'll need it shortly. Now we'll set the directory to the printers sub-directory on the target disk, so place it in the internal drive and enter:

CD DF0:devs/printers

5: Now, remember at step 3, you saw the name of the printer driver in your preferences settings? We can use that information to copy the right printer driver to the target disk. Here's how. Just enter the line below, replacing EpsonX[CBM_MPS-1 with the name you saw: (See Diagram 7.)

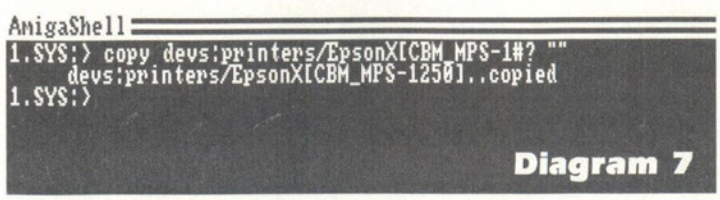


Diagram 7

6: The next job is to replace the system-configuration file – the preferences settings on the target disk – with your own preferences. (Multi-drive users can use CopyPrefs to do this.) To do this enter the following:

CD DF0:devs
COPY DEVS:System-configuration ""

It is possible (but unlikely) you will get an error at this point saying the file is protected from deletion. If this happens, enter the following command and try again.

PROTECT System-configuration RWD

7: Next you need to copy the printer device driver software. This comprises of three files but only two are needed for most setups.

a) First, the printer software, which is always required.

COPY DEVS:Printer#? ""
devs:printer.device..copied

b) The printer device selectively calls one of two other 'device drivers' – one parallel printers, the other for serial printers. Most of you, though, will be using parallel printers, so you can use this:

COPY DEVS:Parallel#? ""
devs:parallel.device..copied

If you have enough room, or are using a serial printer, use this:

COPY DEVS:Serial#? ""
devs:Serial.device..copied

This information does not create a boot disk, but it will convert a bootable disk into one you can print from – assuming the applications already on the disk allow it.

Even so, there is more than one way to skin a printer: for instance it is possible to create a 'print file' which can be printed at a later time – even on a different day, or a completely different machine! I'll leave you to think about that one until next month's Beginners' Pages...

Thus endeth the seventh lesson.

IF YOU GET STUCK

Readers experiencing problems with any part of this series can write to:

Mark Smiddy
C/O Bruce Smith Books, PO BOX 382,
St. Albans, Hertfordshire.

What does it cost? Nothing - except a self-addressed envelope. Please keep your questions as brief as possible and don't forget to mention what your system comprises of! (If you really want to pay for the service, why not donate a few quid to a local charity?) Your feedback is important because it will mould future installments of the series. Back issues are still available, turn to Page 166 for details of how to get yours; but hurry they are selling fast.

A1500 USERS

Many of the descriptions in this text refer to the internal drive or DF0:. This is fine for most machines which only have a single internal drive. If you have an A1500 you'll have two internal drives, but DF0: is the one you boot Workbench from.

WORKBENCH 2

The new version of Workbench is just around the corner now – some of you might already have it on top-of-the-range Amigas. Where does this series leave you?

Well, obviously it has to cater for the majority but most of the advice is applicable. However, much of the information in this part is tailored for Workbench 1.2 and 1.3. In particular, the system-configuration file is no longer required. However, AmigaDOS can still use it with pre-Workbench 2 disks so most of the information is valid.

If you have an Amiga, You need this!

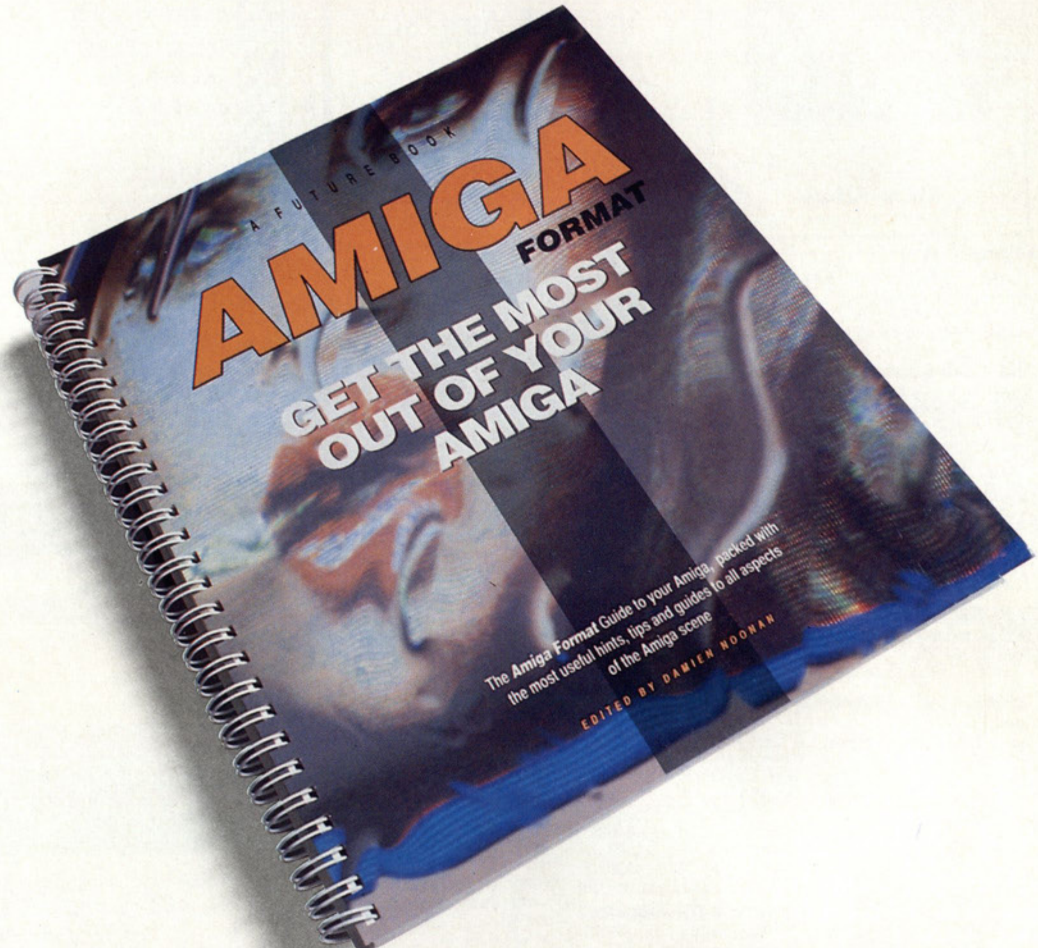
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Letters

This is the place to air your views, express your feelings or simply whinge like mad. Remember we get stacks of mail, so keep it short and sweet. An exclusive limited edition Amiga Format T-shirt goes to the best each month. Write to **Letters, Amiga Format, 30 Monmouth Street, Bath, BA1 2BW.**

WASTE NOT

Have you ever wondered how much the software industry wastes each year? What I'm talking about is the needless packaging of games in gigantic boxes just for appearance's sake, on the assumption 'the box is big therefore the game must be good'.

Martin Power, Rotherham

Split opinion in the Amiga Format think-tank. Yes, it's ecologically desirable to reduce packaging, and all the major shops like Marks and Spencers and Sainsbury's are now doing it. But as the product in this case is only data, you have to make it more appealing – I'm quite fond of big, smart boxes – and if there's a large manual, you can't put it in a small box.

INDEX LINKED

I find myself with several binders full of your excellent magazine. Why not publish an index? Considering the cost of a subscription, I would be more than willing to pay an extra £2.95 or so every 12 months.

D Smith, Wisbech

We like the idea of a special 'digest' annual, but in the meantime Amiga Format celebrates its second birthday next issue with a complete index to the first two years of the magazine. Your wish is our command!

SHAREWHERE?

Many people offer Shareware to you, but how many deliver? I've written to many authors in England and abroad, but very few reply or even live at the address stated. Jonathan Potter replied to me, even sending a disk, which was great considering he lives in Australia! What we need are lists of Shareware authors who will respond, so that they get the support they deserve. Here are three nominations to get the ball rolling: Jonathan Potter, Australia (various works); Timm Martin, America (Sid); Keith Grant, England (AmiBase). Hope this helps others, keep up the good work.

James Abram, Wolverhampton

It's a good point: you are expected to send a cash contribution to Shareware authors, but why bother if they're not there to get it? Still, it's nice to hear words of praise for the incredibly public-spirited guys you've mentioned here. Anyone else like to commend a Shareware writer? Perhaps we should have awards…

POWER STRUGGLE

Am I seriously to believe that *Balance of Power* is a close approximation to real-life superpower politics? Somehow I find it difficult to imagine even a Brezhnev clone ordering the SS-15s to fry Washington over something as piffling as a trade agreement with some minuscule African republic. Similarly, it came as a great surprise during a different session to find the Politburo offering little objection to the stationing of 20,000 troops in China. Perhaps Bush might like to experiment with this one for real?

Dave Edwards, Widnes

AMIGA FORMAT BY MAIL

You can actually make life a lot easier for us and make certain of getting a reply if you make darned sure you're addressing your letter to the right person or place, so here's a guide to what to send where.

WORKBENCH

If you have any problems with the technical side of your Amiga, with hardware or with serious software, write to Pat and he'll try to answer you. Alternatively, if you have any advice for others or any handy tips to share, send it in so we can pass it on to others and you could win a prize.

PAT MCDONALD, WORKBENCH, AMIGA FORMAT, 30 MONMOUTH STREET, BA1 2BW

GAMEBUSTERS

If you've just found the cheat mode, mapped out the levels or found all the passwords for the latest game – whatever the game cheat, send it to Maff and you could win a prize. Also, if you're stuck somewhere, ask the Helping Hand section in Gamebusters for advice or you've read of a problem in Helping Hand that someone else has and you can solve, then send in the answer to win a prize!

MAFF EVANS, GAMEBUSTERS (OR GAMEBUSTERS HELPING HAND), AMIGA FORMAT, 30 MONMOUTH STREET, BA1 2BW

LETTERS

The Letters pages are for you to air your views and share your opinions: please remember not to ask questions that should be in Workbench! What Damien is looking for are thought-provoking or entertaining letters, and if they're dead short there's a better chance they'll get in. Prizes for the best two each month.

LETTERS, AMIGA FORMAT, 30 MONMOUTH STREET, BA1 2BW

COMPETITIONS

To enter a competition, write the answers and your name, address and phone number on the back of a postcard or a stuck-down envelope and send it to our special competitions address. don't put several entries in together, or include entries with letters to any other part of the mag.

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If you have a problem with any of the companies who advertise in *Amiga Format* – you're cheque's been cashed but you've had nothing, you can't get a refund, whatever - our advertising department should be able to help. Write to them at this address telling them briefly about the problem and which company it concerns.

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FAULTY COVERDISKS

The disks are duplicated and stuck on the magazine by a firm we employ for that purpose. If you have a faulty disk, send it to them enclosing an SAE. We don't keep stocks of disks, so we can't help.

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TIME TUNNEL

PRIZE LETTER

How to make weekends disappear in 10 Easy Lessons, courtesy of *Amiga Format*.

1. Go out on a Saturday afternoon and buy yourself a copy of *Amiga Format*, which includes a free copy of the game *Balance of Power*, advertised as being able to "make weekends disappear". How right they were.

2. Make your way back home and read the instructions on how to play this game, not forgetting to read the "faithfully reproduced" passwords for the game.

3. Make a copy of the disk and run the game, starting as suggested on the lowest level.

4. Blow up the world in a thermo-nuclear war (who cares about global warming, then?) within five moves.

5. Try again, this time being more careful and actually completing the first round ahead – and alive! Maybe I should start worrying about global warming after all...

6. Try to start the next round. Wait five minutes while the game saves its position, then get asked for a password: "Last word on the first line of Page 12". Look it up in Amiga Format and find that it isn't there.

7. Give up and try again (see steps 5 and 6 above).

8. Think perhaps this only happens on the lowest level, so try playing the game on the next level up, only to be asked for a password from Page 17 when trying to start round two and – guess what? - that isn't in *Amiga Format* either.

9. Write to *Amiga Format* asking PLEASE, PLEASE, PLEASE that they print the correct passwords in their next issue.

10. Make the rest of the weekend disappear in the next best way, by reading the rest of *Amiga Format* magazine!

Garry Jennings, The White House (err, no ... Towcester)

Now listen very carefully, because I will say this only once. This is the true story (honest) of what happened to all those mysterious missing passwords...

Mindscape thought that we were giving you the original Balance of Power, not the 1990 version. We made sure that you got the recent up-to-date one, the 1990 version, because it's better. They were reluctant, because it is still selling in large quantities, but in the end they realised that only the best is good enough for Amiga Format readers and they went ahead. But time was ticking away and our deadline was approaching.

Mindscape got in touch with their US HQ pronto and got a list of all the passwords, which they sent to us at the very last minute by fax, and which we then "faithfully reproduced" in the magazine. As we all now know, that was not the complete list (dramatic chords). But at the time, we didn't have time to check them all: imagine how long it would take to keep on rebooting the game and trying again and again until you could be sure that all the passwords had been thrown at you.

When the company who copy all the Coverdisks for us sent back masters of the BoP disk for us to check, all the passwords we were asked for were on the list - so we suspected nothing. Until, that is, the magazine went on sale.

Suddenly, we were inundated with phone calls from all over the country telling us that there were passwords missing from our list. It appeared that any lines containing the words 'last' or 'first' had been omitted from the list Mindscape sent us. What were we to do?

Naturally, we did the only thing we could do: panicked like mad and ran around like headless chickens waving our hands in the air and shouting "Oh no, it's Interphase all over again!" Then we went to the pub to think really hard about it over several pints of Scruttock's Old Dirigible.

Only a few hours later, a particularly helpful reader called us to say that if you loaded the game code into a text editor like ED you could find the complete list right down near the end. We were saved! We promptly ripped out the codes, printed them out, made about a million photocopies of the complete list and stuck them into envelopes ready for despatch. Only 11 hours after the mag went on sale, we were all prepared to send out the codes.

Which is why if you phoned us or wrote to us you should haveby now received a complete list of the codes by return post. They are also printed in this issue on Page 28, alongside the Archipelagos codes. We're sincerely sorry if it spoiled your enjoyment of the game, but we tried to get something done about it as swiftly as possible: and we just hope it never happens again, because these things are hell for us!

Anyway, I'm sending you a special Amiga Format T-shirt for being so nice about the whole thing.

Ah, come on! Balance of Power *isn't really meant to be a completely accurate simulation: you want to play a game, not watch* the Nine O'Clock News! *To be honest, I think the political incongruities are actually a very enjoyable part of the game, but there is a heck of a lot of realism in there too.*

PROBLEM CHILD

Dear Maff, could you please tell me how I can get hold of one of your *Screenplay* books?

James Memery

Yes: simply look for the advertisement in every issue. This month it's on Page 111.

DON'T BE SILLY!

I asked you for advice on a Mini-Vac and a disk eject button and you printed it in Silly Questions. I am well upset: I'm not a lamer or confused. Apologise!

Dave Hogben, Shepperton

Errm... sorry, Dave! Let me explain Silly Questions. The idea was that people could ask what might seem to an expert like dumb questions, but are the sort of things a beginner has no way of finding out. If somebody has the good sense to ask those dumb questions, then an awful lot of other people could learn from the answers too.

We went wrong on two counts: one, we didn't quite manage to put all the beginners' questions in the Silly Questions section, and two, we thought (or rather I thought – Damien) that the name would, in a sort of tongue-in-cheek way, encourage people NOT to feel silly when writing in about simple things.

We'll change the theme a bit, but I still reckon that computers are darned confusing and the Amiga especially so, so a section in Workbench where beginners can ask for help on the simplest of matters, the ones that seem so awkward when you start off, is a good idea. What do you think?

LANGUAGE PROBLEM

As the mother of two young children and a Computer Studies teacher in a local comprehensive school, I was appalled and extremely dismayed that you included a review of the game *Viz* in your June issue. You are obviously aware that *Amiga Format* is read by people of all ages, including the pupils of my school who are aged 11-18.

I genuinely feel that there is no place in a family magazine for this kind of review and I am extremely surprised that no-one on your staff would realise that the content would offend.

Mrs E Williams, Burry Port

The language contained in the Viz *review has clearly caused concern for a few people, particularly parents. It was quite beyond the pale for a family magazine and I apologise unreservedly. While it's my personal belief that any child will hear and use such language in the playground, there's no reason for repeating it in the magazine and we can assure you we'll not let it happen again.*

HE'S GAME!

I think that giving away games with magazines is a good idea. It does work out quite well for the software houses in question because the user may think "Hang on, this is a good game: what else have they produced?" Some say the old games are the best games and this is partly true. *Interceptor*, for instance, looks quite dated but the sheer playability makes up for it quite admirably.

Stuart Balkwill, Leeds

I agree, but you won't see any more free games on the front of magazines. Because there are so many good older games around, you can expect to see a lot more of them coming through as budget software. The Amiga budget scene is really taking off, which has to be 'A Good Thing'.

PROTECTION PROTEST

A word to software authors: please don't use on-disk copy protection! If I have spent that much money on a game I like to make a back-up copy in case anything goes wrong. there is no game released that won't be broken by hackers the next day, so save your time and make life a bit more pleasant for the honest users.

Gil Fewster, Apollo Bay, Australia

An utterly fair point. Game players buy data, not just a disk, and as such have a right to ensure that they always own that data. If this means being able to make a back-up or being able to send for free replacement disks, then fine. It should be part of the service.

SHEEP DIP

I'm writing in response to the letter from Flossy the Super Sheep in Issue 23. I happened to be browsing through one of my old



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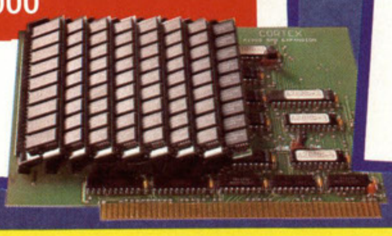
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Access VISA

mags when I spotted an ad for a gadget that allows you to receive satellite pictures on your Amiga. Unfortunately this was a very old mag, March 1990, so I don't know whether they still sell it or not. The company is (or was) ICS Electronics, Unit V, Rudford Industrial Estate, Ford, Arundel, W Sussex BN18 0BD, phone 0903 731101. It was priced at (GASP!) £599.95. Hope this helps.

Peter Doyle, Leicester

I've just phoned them: they do still exist and are selling the gadget.

A LESSON

PRIZE LETTER

I went to a recent computer show at Alexandra Palace intending to buy a copy of the game *Warhead.* After paying the expensive £6 entrance fee, I stepped into what seemed to be a very small hall compared with previous shows I'd visited. I could tell from the way a lot of the games stands dealt with the public that they had no real knowledge of what they were selling.

Anyway, I managed to get hold of a copy of *Warhead* at a very good price. When I got home, I tried loading it only to find that it didn't work. The show was only on for one day, I didn't want to have to pay another £6 anyway and I didn't get a receipt for the game. I feel very annoyed as I can't do anything about it.

The next day I tried a phone number I found in the manual, but all I got was an operator telling me there was a new number. I tried it and some woman with a French accent told me there was nothing she could do about it as there isn't an Activision in the UK any more.

I advise anyone not to bother buying cheap from shows unless the company is a well-known reputable establishment, so you can get some after-sales guarantees after the show's finished. Oh, and get a receipt as well!

Michael Saunders, Wembley

You have been unlucky, haven't you? Well, I'm sending you an* Amiga Format *T-shirt to cheer you up a bit. Your experience is a lesson to us all: remember always to get a receipt for anything you buy, no matter where it's from, but remember also that it's no use having a receipt unless you know where the people who sold you the thing belong. If you stick to those two basic principles, you shouldn't have any trouble buying anything.

DID YOU SEE?

Did you see that Atari-ICL stitch-up on Wednesday's Open University? I have never heard so much nonsense about computers sold under the guise of education. As an Amiga owner, I demand redress.

Satan (Lord of this World)

Well, Mr Satan – what makes me think that's not actually your real name? – surprisingly enough, I tend to be working on Wednesdays and so I didn't have the faintest idea what you were ranting about. But by sheer coincidence, someone mentioned it to me the very next day.

Apparently, the OU programme you were talking about was filmed years ago (there's a surprise, eh?). In fact, it was at the PC Show back in 1987 or some such distant era. At the time, Atari thought the ST could beat the world. But they didn't reckon on the Amiga turning up.

Last I heard, Atari were hiding in a corner wiping away the tears and muttering "we're going to make the ST a serious computer and leave that games nonsense to the Amiga". Hah! Wimps!

MAC INFO

Please help: I am 14 and I have just chosen my options at school. One of them is Information Technology. I just wanted to know whether it was possible to convert a text file from the Amiga over to the Apple Mac Classic. If so, can you tell me what programs I will need and how to do it.

Nik Hobson, Wakefield

Dead easy. The first thing to do is to save your text file as ASCII on the Amiga. All Amiga WP programs will do this. All Mac WP programs can read ASCII text.

Then all you have to do is get the data from Amiga to Mac. You can either connect the two with a lead from the Mac Comms port to the Amiga's serial port, run a comms package on each (Red Ryder is good on the Mac, Access! on the Amiga, both are PD and are available from leading PD libraries: look in the mag ads) and port the data over that way.

An easier way is to utilise the fact that the Classic can read and write PC disks in its 'Superdrive' disk drive. Get the program CrossDOS for your Amiga (£30 from Power, 0234 273000) and you can copy files to or from PC disks just as if they were Amiga disks. All you have to do is copy your text file onto a PC disk, sling the PC disk in the Mac while running the Apple File Exchange program (supplied free with the Classic) and copy it onto the Mac.

WANTED!

YOUR HONEST OPINION OF AMIGA FORMAT – SO WE CAN MAKE IT EVEN BETTER!

This questionnaire helps us monitor what you, our readers, think of AMIGA FORMAT and keep it tailored to your wishes. Please don't pass up this opportunity to influence the future of your magazine. We really do want to know your honest views!

1. Which equipment do you own?

❒ A500 ❒ A1000 ❒ A1500 ❒ A/B2000
❒ Extra RAM ❒ Hard drive
❒ Atari ST ❒ Commodore C64 or C128
❒ Sega console ❒ Nintendo console ❒ PC
❒ Amstrad CPC ❒ Spectrum ❒ Other

2. How do you rate AMIGA FORMAT in terms of value for money?

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❒ Good value
❒ Reasonable value
❒ Poor value
❒ Rip-off

3. How much does the cover of this issue appeal to you?....................../10

4. How much does this issue appeal to you overall?............................../10

5. How does it compare with previous issues you've seen?

❒ Much better
❒ Slightly better
❒ The same standard
❒ Slightly worse
❒ Much worse

6. Please rate out of ten this and any other computer magazines you read regularly:

AMIGA FORMAT ..../10
..../10
..../10
..../10

7. What is it you like most; and then least about this issue?

I most like..

....

....

And I least like ....

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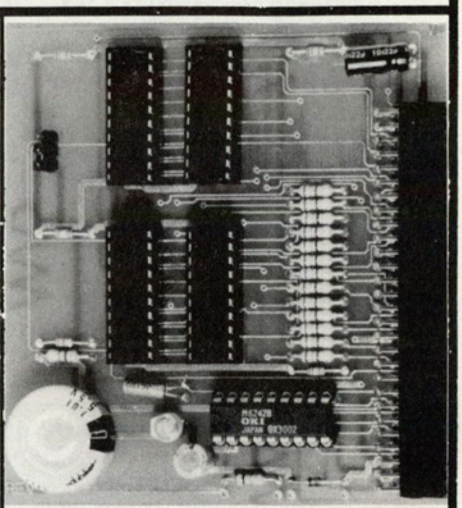
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ADVERTISER'S INDEX

Random Sample

Another batch of wibble, all from the month in which AF24 was subtly wrought

Who Said That? 2

The quote on the Contents page of Issue 22, "The first thing we do, let's kill all the lawyers", is from Old Bill Shakespear, the famous bard who couldn't spell his own name. Identified correctly by Richard Munden of RAF Gibraltar as being from Henry VI Part 2. The relevance? Well, we had a great cover that featured "pastiches" of the logos of Levis, Pepsi, Nike and Ford but we weren't allowed to use it because we would have had our bottoms sued off. Hence a degree of resentment towards legal types.

Who Said That? 4

To win a special *Amiga Format* T- shirt, identify the quotation on the Contents pages and send an accurate or imaginative description of where it comes from to Who Said That? 4, Amiga Format at our Bath address before July 12.

Question

Come on you lot! We've found Lou Reed's 'Down at the Arcade' which mentions the arcade-game *Defender* and there's the line "Idiot son of Donkey Kong" on the Julian Cope album. Anyone else know of any games immortalised in song?

Krackin' winners

The winner of the Star LC24-200 colour printer and two joysticks is VK Playle of Whitchurch, Shropshire, while a runner-up prize of a £100 software pack goes to Stuart Hallows of Croydon. Another 23 runners-up will hear soon.

Turbonutter winners

Lucky winner of the *Supercars* compo is Kevin Baker of Great Glen, Leicester. You'll be zipping round Brands Hatch in those fast cars very soon. 10 runners-up will hear by post.

Soundtracks

JULIAN COPE
"PEGGY SUICIDE"
THE REPLACEMENTS
"ALL SHOOK DOWN"

THEME

Cars: Marcus stupidly wants to sell his beach buggy just as the weather's getting good but might fit it with twin carbs instead, Damien stupidly bought a Chevette 2300 HS which goes like the clappers but has all the ride quality of water-skiing on concrete. Man and machine in perfect harmony?

Spot the Shot 1

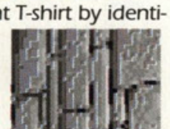
The winner who correctly identified the screenshot as being from Lemmings is Matthew Dutton of Haddington, East Lothian, who will receive a special Amiga Format T-shirt soon.

BUZZ!

Rosencrantz and Guildenstern are Dead, the Movie. You try making a coin come down heads 80 times in a row.

Spot the Shot 3

Win a limited edition Amiga Format T-shirt by identifying the game that this is a small portion of and sending the answer on a postcard to Spot the Shot 3, Amiga Format at our Bath address.



...and that's all we have time for!

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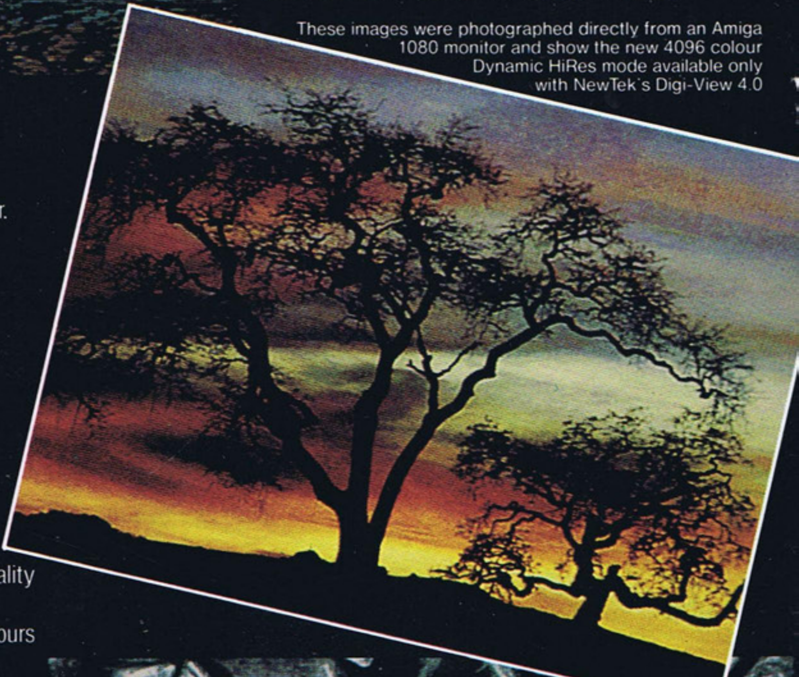
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